

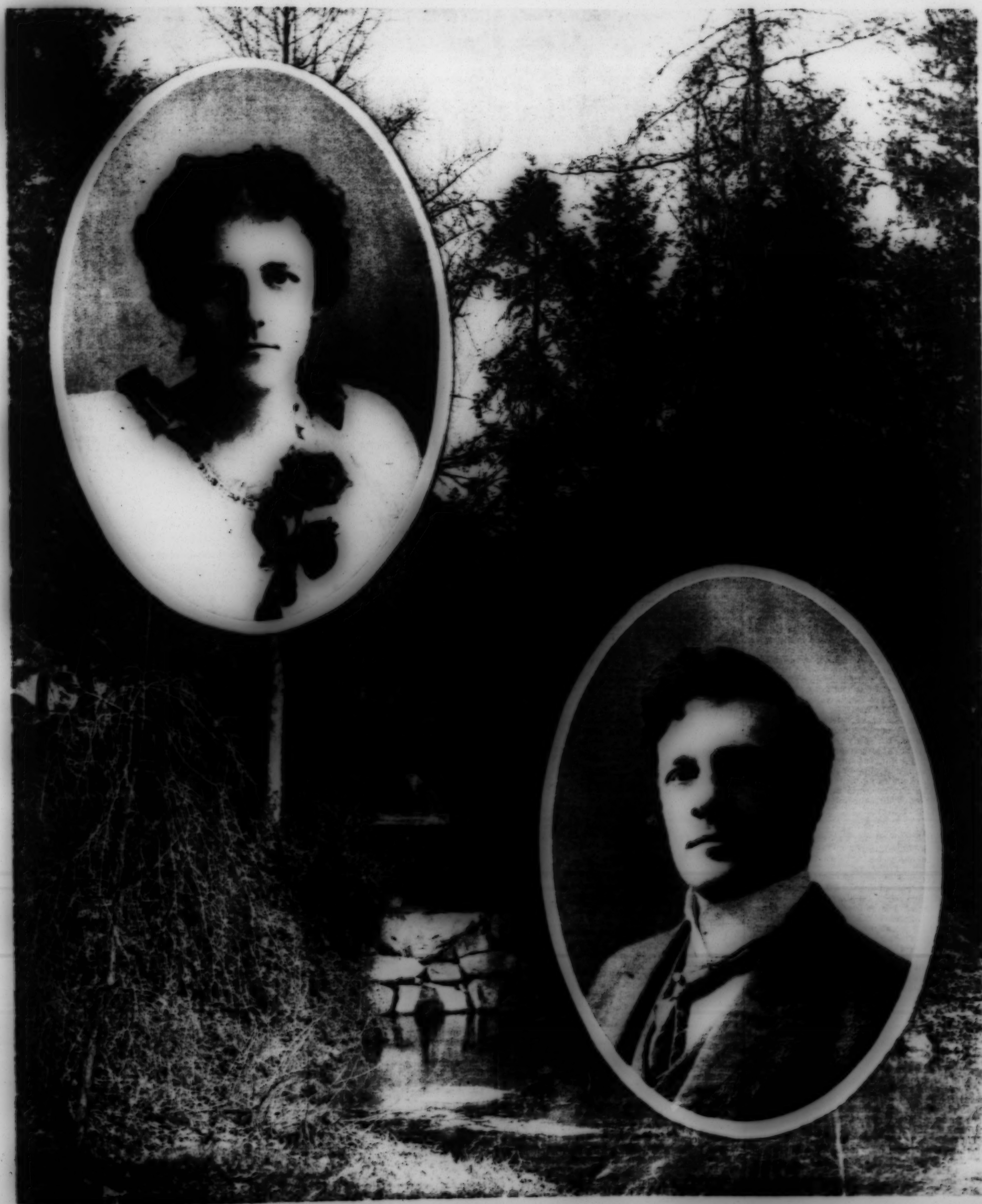
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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MR. AND MRS. EDWARD GEMOND.

THE MATINEE GIRL.



It was long ago, in the beautiful dead Summer-time, that the Matinee Girl first heard some of the prettiest songs and music in Florodora and began to look forward eagerly to its New York production.

It seemed as though there were an actual possibility that we were to have again a bright, merry, clean comedy like our much beloved Runaway Girl, one that we could see and hear over and over again with pleasure and with profit.

For there is much profit in seeing anything as entirely entertaining as The Runaway Girl was. It educates the taste and raises the standard of this line of work, a line that has degenerated almost to imbecility in this country, and apparently is beginning to dodder in London, where, with Gilbert as a master and an atmosphere that is not cheap in a literary way, daintiness and simplicity seem to take the place of song and dance.

And now that Florodora is here and I have seen it—whe! It's about the most impossible sort of thing a long suffering Matinee Girl was ever up against.

Of course it is a Casino success. Anything put on the Casino stage with enough girls in it is sure to be a success, just as a pudding that is full of plums must be accepted as a plum pudding.

People have formed the habit of dropping in at the Casino, for there never was known to be anything on there with sufficient plot to be non-understandable at nine, or even at ten o'clock in the evening.

One could always be pretty sure to find Dan Daly contorting his spinal column or girl soldiers clinking tin cups gaily in time to music.

The spirit of Erminie has always clung to the Casino, and that is why it is such a great haven of rest for the Matinee Boys. They swarm in like tired doves on Saturday afternoons and nestle in the eaves at the back of the orchestra. Evenings they sometimes flutter at the back of the stage in the hope of getting their wings singed.

But there is something so pathetically English about Florodora. There are parts of it almost too good to write about, and this in spite of its many tuneful songs, opulent scenery and Cyril Scott, who cleverly does nothing, for he has nothing to do, but he does it in his usual brisk, lively way.

If any rising young actor wishes to learn how artistically and seriously one can do nothing, he has but to watch this estimable young man capering about valiantly, as earnestly as though he were a great comic opera star with tumbling specialties.

Really, this one performance turns the Florodora production into a sort of theatrical Sunday school lesson. You go there to laugh and remain to pray.

Then there is the scene where Willie Edouin tears his coat up the back. There is always a delicious touch of droll comedy in a coat torn up the back. And when the actor buttons it and reverses it you almost expect another comedian to come on with a stuffed club or a plank and beat him about the stage, and jump on him. And there are times when you almost wish this would happen.

Between the string of queer dialogue and French witticisms occur gleams of occasional lucidity. These, the only bright spots, are Mr. Scott's admirable personation of a man who is doing his duty at any cost, Miss Wallace in skirts, much chastened in her conduct on the stage, the singing of "The Palms" and the "Tell Me, Pretty Maiden," as well as the rare, almost supernatural beauty of the man who leads the orchestra.

The English writers are daft on these parrot songs and impersonations. There is nothing they seem to enjoy better than to have their leading actors get out on the stage and flap their wings and crow, or bark and walk around on their hind legs. They simply hold up the audience for a laugh.

One of the saddest moments of my life was when I saw James Powers, with his Chinese queue doing duty as an electric wire, giving an imitation of a trolley car in San Toy.

In Florodora there is one song which none of the critics seem to have perceived, in which the actors give imitations of horses, their arms doing duty as fore-feet. In this they must stamp, snort and do all but neigh. I wonder much why they don't neigh. It would be quite too droll.

At the end of the song Miss Edouin ejects two red ribbons from her bodice and Mr. Scott takes these as reins, and they go trotting off the stage as though they were in a cotillion.

Then they come back—they must come back to get in the next delightful touch—and at the climax two more ribbons are exuded and they romp off again.

But the last two ribbons are blue. I kept wondering if this indicates that they were prize ribbon winners, or if it had some national significance.

They have a pretty song which they sing for this, the words of which, as I remember them, go:

Miss Edouin—"So we go galloping, galloping, galloping."
Mr. Scott—"Galloping, galloping, galloping."
Both—"Yes—we go galloping, galloping, galloping."

Miss Fannie Johnston, who sings the hero-

ine's role, deserves a bouquet for her clean, conscientious, earnest work. She sings charmingly, looks well and acts well, and pleases her hearers' eyes as well as their ears.

During the song of the "Palms" she has the difficult duty of remaining mute and being sung at—and she challenges admiration by the way in which she does it.

The "Palms" and the "Tell Me, Pretty Maiden" song enjoy an equal popularity with the public just at present.

The latter melody, delightfully rendered by the six English girls and the clerks, is the one dainty, little bit of blue china verse in Florodora.

The girls are young and ingenious, with a girlish sort of awkwardness that is very alluring in comparison with the usual methods of the chorus. The clerks have made a hit by wearing their clothes so well, and the question is where did the management find these treasures able to look and sing and act so happily?

Edna Wallace Hopper has one song to sing in which she repeats that she has an "ink-ling, ink-ling, ink-ling."

If you just try to say that three times in time to music you will realize that it is almost as difficult a feat to perform as to say "She stood at the door welcoming and beckoning him in" three times quickly in succession without having a fit.

This is something the Songsters' Union should protest against. This and having to give an imitation of a horse, singing all the while, and at the same time go galloping, galloping, galloping.

Poster collectors have acquired a new store of their favorite treasures in those gotten out by the Strollers for their new burlesque, The Cruise of the Summer Girl, which was produced last week and which is undoubtedly one of the brightest skits that this clever organization has given the public.

The staging, singing and acting was far above the ordinary amateur work, while the book of the piece, the work of Louis Fitzgerald, whose dancing was also a notable feature of the performance, is in a bright, clever vein that is in line with the ethics of the up-to-date.

If the Strollers would but put more of their energy and talent into getting up productions of this sort more often, working in entire harmony for the best results, there would be more joy than over a whole century of trying to bring society and the stage together without bumping.

Another beautiful poster that by this time has a place in the collection of every one who appreciates this sort of art is that issued by the Pan-American Exposition.

It is the design of Mrs. Cray, a Buffalo woman, and is an excellent conception of the subject, "The Spirit of Niagara." The figure of a woman is dimly outlined full length through the Falls, the arms outstretched marking the turn of the torrent. A bow of promise bends above.

The prevailing tint of the poster is a greenish blue with opalescent glints through it, these colors being repeated in the rainbow.

The double productions of L'Aiglon have precipitated a load of cloaks, gowns, bodices, collars, gloves and hats, all named in honor of the young hero of Kossuth's play.

While the hats have the Napoleonic corners, the models of most of the other articles belong to all ages and nations—even to the Japanese.

The Matinee Girl was looking at some embroidered Bolero jackets of black and gold the other afternoon—garments that were of Turkish manufacture, elaborately fringed and embroidered.

She remarked to the saleswoman that they were exceptionally pretty.

"Yes," said the young woman complacently; "these is the very latest. They're named after the new opera, L'Agilans."

THE MATINEE GIRL.

DISBANDED BAND ABANDONS TOUR.

The Italian Royal Marine Band, after a fortnight at the California Theatre, San Francisco, closed on Nov. 24, and went to pieces—not musical pieces. Trouble had been brewing for two months. When the band held forth at Spokane, opposition arose as to the director, Ferruccio Giannini, and it looked as if he might be left without a band to lead. But, upon arrival in San Francisco, he checked this probable development by corraling all the music in sight. Twenty of the forty-two musicians then resolved to recapture the music by force. Channing Ellery, agent of the outfit, got a search warrant and inspected Giannini's hotel room, where the music was found and turned over to the police. So terrific grew the bitterness between the leader and his men that an officer of the law had to be stationed at the theatre to see that Giannini was not mutilated by his followers during the concert. A magistrate is now trying to make up his mind which faction belongs to the music, and when this point is decided, Giannini thinks he will bring his party to Philadelphia, and Ellery proposes to escort his to New York for reorganization. The present tour has been abandoned.

REFLECTIONS.

Mr. and Mrs. Hubert Labadie (Mary Van Tromp), and Manager W. F. Paget, F. Brewster Smith, and Phyllis Mackaye were enjoyably entertained at dinner by Manager Van Werden and Mrs. Van Werden, of Leon, Ia., during their stay there.

E. J. Hutchins, Charles Moore, and Mabel Worden have recently joined the Eastern Conch Hollow company, to appear in the revival of Fogg's Ferry.

Harry Sellers has joined Woman Against Woman as business manager.

Uncle St. Stebbins, under management of Parker Brothers, opened at Montclair, N. J., on Dec. 3.

Ethel Brandon has resigned from E. E. Rice's When We Were Twenty-one company, to play the same part with N. C. Goodwin.

Agnes Rose Lane, late leading lady of The Parish Priest, was initiated last Friday evening in Radiant Chapter, 35, Order of the Eastern Star.

H. S. Northrup has resigned from E. H. Southern's company, to play the heavy in Richard Savage with Henry Miller.

Harry Hicks joined Tommy Shearer in Reading, replacing Charles W. Guthrie in the heavies.

The tour of Theodora will be continued by Mr. and Mrs. Brune. It is reported, without Melbourne Macdonnell.

Harry Corson Clarke, owing to changes in his company, canceled his Thanksgiving week dates and played a "visiting star" engagement as Bender in All the Comforts of Home, at the Burbank Theatre, Los Angeles. He reopened his tour in What Did Tomkins Do at Santa Barbara, Dec. 3.

RECOLLECTIONS OF ROSE EYINGE.

From Paris to Egypt—Where Cleopatra Ruled—The Bawwab.

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I remained several months in Paris in the Summer of 1899, which was the time of my first visit there, and during that time I saw a good bit of the high and mighty-nesses of the Court and of the third Empire, occupying as I did, through my immediate family, an important diplomatic post, I was in a peculiarly fortunate position to do this.

But I was never specially impressed by rank; perhaps my stage life and experience had rather taken the edge off any feeling of awe and reverence for titles, even the highest.

I had quipped it myself not a few times on the stage, and as for duchesses and countesses, why, they had been as plenty as blackberries in season; and the only difference I have ever been able to see between the real thing in titles and the mimic is that there is a good bit more of rest and ease of mind in the mimic, when one can take off the crown jewels and regalia and go off behind the scenes and be "your simple, honest, independent self."

Rather than any of these functions, there remain as recollections in my mind of that time pleasant memories of short trips made from time to time to some one or other of the many delightful little places that lie within easy distance from and all around Paris.

For instance: to Fontainebleau; and being there, to the Inn of the Black Eagle. This has been an inn since early in the sixteen hundreds, and it is to-day—or was a few years ago—the same in every feature that it was in that far-away time.

It is a low, two-storied cottage, built around three sides of a cool, damp, shady, brick-paved courtyard, furnished with quaint rustic tables and chairs; and here you can sit and take your meal, and look across to the Forest of Fontainebleau, and wish that the stately old trees that are nodding and whispering to each other would tell some of the secrets of those old days of royal splendor that they have witnessed. And if you propose to spend the night at the little inn, you will be shown with great ceremony up a crooked, narrow, winding stairway into a bedroom about twelve feet square, with a much broken brick floor, and, by way of luxury, a bit of carpet about as large as a good-sized pocket handkerchief spread at the side of the bed, but always with the inevitable mirror over the chimney piece, and with the equally inevitable pair of vases and clock upon it, and the picture of the Blessed Virgin hanging over the head of the bed.

And when you are left alone in possession of this room, and look about you, and you become aware of the shadows that lurk in the corners and dart out at you as your solitary candle flares and flickers, you find your envy of those folk who lived in the "good old times" giving way to a feeling of thankfulness that you are here in this prosaic, conventional twentieth century, where you can command the ugly but comforting steam radiator and the commonplace gas meter.

After a stay of some months in Paris, I started for Italy, via Mont Cenis. The building of the Mont Cenis tunnel had just been decided upon, but I was able to avail myself of the journey over the mountains instead of through them, as travelers are now obliged to do. The experience was replete with interest and pleasure, an incident which occurred during the trip adding greatly to both.

About midway, having reached the topmost peak of Mont Cenis, we were met by an obstacle, the recent heavy rains having caused a washout on the road, and we were obliged to leave the coaches and to walk a mile or two down the mountain side.

It was rather a curious sensation to find one's self trudging the identical road along which Hannibal marched his army; along which Napoleon marched his forces on his raid against his Italian neighbors. And so, through Turin, Ancona, Verona, and so many of the old Italian towns, around which is entwined so much historic lore and romance, to Venice, and thence by steamer to Alexandria. Useless to offer any description of the port of Alexandria, which is now as well known to travelers as is New York's beautiful harbor or the Golden Gate. And the same may be said of the city itself. Alexandria is one of the most cosmopolitan cities in the world.

And as this heterogeneous mass of humanity, composed of Christian, Copt, Jew, Turk, Arab, Greek, Armenian, Albanian, Maltese, Spaniard, French, Italian, German, Scandinavian, and any and every other sort of folk known or unknown, all wear, as if by concerted arrangement, their respective national costumes, the streets of the town present a most kaleidoscopic effect.

And as the representatives of each and every one of these nationalities, by the law of attrition, seek their own countrymen, the place is divided and subdivided into small colonies, with the result that it resembles a map, with its little patches of color placed here and there.

But of all the many sorts and conditions of men who trot over this globe, for a good traveler commend me to my countrymen. The American tourist is, to my mind, the most all around sensible and adaptable traveler.

He goes a long way and usually at great cost to see a foreign country. Finding himself in that faraway land, he at once and earnestly sets about seeing it in the most practical fashion. He throws himself into every new situation that presents itself with a goodhumored gusto, and with a determination to get all the enjoyment possible out of it. As a natural consequence of this highly commendable disposition, in Egypt and throughout the East the American is to be found in the coolest, lightest, most unbecoming costume, including, of course, an enormous "Puggary" wound around his hat, the white ends dangling down behind like the ash of a "little maid at school."

And he rides, when he would much rather walk, on the little native donkey, which he could much more easily and comfortably carry. He makes miscellaneous and indiscriminate purchases in the "Mouski," and of native merchants, generally at fabulous prices, buying entirely useless articles, manufactured with special reference to him, and such as him, in New England.

He sits for hours in front of a dingy little café, listening to and taking great seeming interest in the senseless chatter which goes on around him, made up of a polyglot of bad Italian and worse French, Turkish, Arabic, and what not else, while he drinks innumerable cups of Turkish coffee. This is black, bitter, and gritty. He does not like it at all, and he would on no account touch it if he were at home. In brief, he makes himself thoroughly uncomfortable and enjoys himself immensely.

Finding Alexandria hot, uninviting, and infected by all the known plagues of Egypt and a few more, I went in a few days after my ar-

rival to Ramleh. This is a semi-European colony of villas on the shores of the Mediterranean, about four miles from Alexandria. On the spot now called Ramleh once stood the ancient city of Alexandria, in the days of its splendor and glory. I was so fortunate as to secure for occupancy a house built upon a famous foundation. Between it and the sapphire sea, whose waves lapped the shore a few paces away, there lay, buried in the sand, the ruins of Cleopatra's palace, and at a short distance was the spot where Octavius Caesar set up his camp, when, after defeating Marc Antony, he came as the conqueror of Egypt and of Egypt's queen. But that august sovereign, true to the dictates of the nature that had given her the power to rule men and, through men, nations, acknowledged only death as her victor.

Upon this historic spot I set up my tent, raised the American flag, and proceeded to the task of establishing in Egypt an American home, to be conducted on strictly American principles. I do not think that that most famous of all blunders, Handy Andy, ever succeeded in making more of them than I did in the ordering of my domestic affairs while I was learning my way about.

For an example: It is the custom of the country for all good houses to employ a hall porter, whose title, in the national vernacular, is a bawwab. His is the highest and most honorable position—after the janissary—of the staff of servants, and it is usual to select a person of ancient and honorable lineage. It seems that the one who had been selected for this post in my house filled the requirements thoroughly, being able to trace back his family three, four, or five thousand years, and, as additional recommendation, he enjoyed the honor of never having been known to have done an honest day's work.

Clad in a long garment of spotless white, his duty was to sit cross-legged, or, when he believed himself to be unobserved, to lie full length, on a sort of camp bedstead, composed of reeds, at the entrance of the house, which is usually a courtyard of more or less magnitude. Here he receives the cards of visitors and passes them on to some one of the indoor servants. And so they are passed from hand to hand, and, if the mistress of the house happens to have been born under a lucky star, in an hour or two after they have been started on this circuitous trip she may receive the paste-boards.

Now, I, being entirely ignorant of this custom and of the character of the duties of a bawwab, saw only a long, lean, elderly person, clad in what appeared to me a more seemly garment than that worn by the other servants, and I concluded that she was, or ought to be, the chambermaid, and set her to work as such. The more strenuously the old one seemed to object the more urgently I insisted; and in the performance of these tasks the antique bronze was often admitted to ceremonies which were sacred to feminine view.

As these tasks were most unwillingly gone about, and as their performance was usually accompanied by many low mutterings suggestive of the Southern dandy, who is given to the dual habit of securing the last word and of muttering "cuss words," I christened the old servant "Cussie-cussie."

It was not until the chief janissary begged for an audience, and, with many apologies and salams, imparted to me the bawwab's ancient lineage, sex, and position, that I learned what an injustice I had been committing.

With profuse apologies I promptly restored my bawwab to the duties and sestas of his time-honored place, but there was no denying the fact that he had been thoroughly indoctrinated in the duties of a first-class chambermaid.

ROSE EYINGE.

THE ART OF ACTING.

Never forget, when you have nothing to do with your hands, to do nothing with them.

Never forget, when you have nothing to do with your hands, to let them fall where gravitation will take them.

Never put only one hand behind your back; either both or neither.

Never put your hands behind your back, unless you would assume a nonchalant air.

Never put your hands in your pockets or anywhere else simply to get them out of your way, unless you would appear self-conscious.

Never stand with your arms akimbo, unless you would express something by doing so.

Never put your thumbs in your belt.

Never clutch the hilt of your sword.

Never toy with your drapery.

Never bend the elbow so as to bring the hand up on the abdomen.

Never forget that few, very few, gesticulate too little.

Never forget that a tendency to gesticulate over much is a characteristic of impotency.

Never forget that repose is worth more to the actor than are all the cardinal virtues—prudence, justice, temperance and fortitude.

ALFRED AYRES.

MR. AND MRS. EDWARD ESMONDE.

On the front page of this issue appear the portraits of Mr. and Mrs. Edward Esmonde, who are fast taking prominence in vaudeville. As an actor, Mr. Esmonde has always ranked among the best, having filled many important positions and always with credit. His impersonations have shown the results of careful study of human nature and character. Whether as the stately courtier, the swaggering bully or the beggarly tramp, he is equally painstaking and true to life. His long experience on the stage and his perfect knowledge of the art of make-up place him well to the fore in the ranks of standard and reliable actors.

Mrs. Esmonde, in addition to a bright, interesting face and tall and graceful figure, possesses a fine, rich contralto voice of rare purity and power. She renders great assistance to her husband in the presentation of their sketches. The photographs reproduced in this issue were taken by Mr. Esmonde in Prospect Park, Brooklyn. Mr. Esmonde is an enthusiastic amateur photographer and makes all of the pictures used for advertising his act. Mr. and Mrs. Esmonde start next week to play the Western circuit of vaudeville theatres and will return to the Eastern circuit in April.

GERTRUDE BENNETT'S RECITAL.

Gertrude Bennett, assisted by Madame Caroline Gardner Clarke, a Boston vocalist of note, gave a dramatic recital at the Waldorf Thursday afternoon. Miss Bennett's entertainments are always of a high order and bespeak a cordial reception here, in Boston and other cities where she has frequently appeared as a dramatic reader. Thursday's programme included a charming little sketch from the pen of Evelyn Greenleaf Sutherland, one of James Whitcomb Riley's poems, Eugene Field's "Japanese Lullaby," and two French selections in which Miss Bennett is always especially charming. These, with the other numbers given, made up a delightful entertainment which was thoroughly enjoyed by the large audience present.

1947

Bradberry, managers; Barlow and Wilson's Minors.

CHILLER OTTEL, MASONIC OPERA HOUSE (A. P. Horton, manager); A Wise Woman 3; big business, closed. A Wildcat 2.

CORNER TON, OTTEL HOUSE (Miller and Robinson, managers); Lullaby, Extraneous 5, 6; fair and cheap. Paris Gaiety 2 (sic) 2.

NEWARK, ALPHATUM (J. E. Roschwald, manager); A Homespun Heart Nov. 29; business good. Human Hearts 7.

TEANECK, NOBLE'S Gaiety HOUSE (C. T. and

SOUTH ALEX.—GARDINER ME. STC. HALL, OW. 45
Gilder, managers; The Irish Pawnbrokers E.

Charles Patterson, manager of the East House, for the first time in 21. The play is a melodrama written by Charles Patterson, and is now being presented by the East House. It is thrilling and sensational. Price 25c. 21. In Mand Miller, Mabel Heath, A Woman's Revenge. Church's Wife, The Widow and the Maid.

Harding Folk good co.; good attendance. The rival
 Rough Riders 2, fair co.; good attendance. A Wise
 Woman 10. Gallagher's Reception 15.

OKLAHOMA CITY. OVERHOLSER OPERA
 HOUSE (O. V. Nix, manager): Field's Minstrels Nov.
 27; poor attraction; big business. American (Nov. 28)
 good business. My Daughter's Husband 2; topicals
 none; rain. A Wise Woman 9.—ITEM. THE REX

CHATELAIN. BROOKS THEATRE (J. M. Brooks, manager); King of the Opium King Nov. 30; excellent performance; S. R. O.; Southern Stock co. 3-5.

EL DORADO. COTTER HOUSE (J. H. Warren, manager); St. Perkins I; S. R. O.; poor co. My Daughter's Husband.

THEATRE. OPERA HOUSE OR. A. Wald, manager; Florence Flower in concert Nov. 28; large audience pleased. St. Perkins 30; S. R. 60; audience pleased. Curran Milton co. 7-8. Marie Fountain co. 10-15.

PENDLETON. FRAZER'S OPERA HOUSE—J. Maile, manager: Macey Comedy co. Nov. 27, 28. fair performances. fair houses. Tennessee's Partner G. and Ed. Proddy. Dr. Brown's in Town 18. Frawley co. 19. King Rustus 24.

BAKER CITY. NICHOLS' OPERA HOUSE

SALEM. TEMPLE GRAND OPERA HOUSE John

Locality, manager; thus spread new theatre was opened by the Great Opera co. in El Capitan Nov. 30, 1, in The Chimes of Normandy; S. R. O.; performance; The Little Tycoon 1. My Friend from India 6. Leon Heermann 8.

WARRIOR CLUB. KABEL'S GRAND OPERA
Held 26, of J. Quirk, managers; Lorraine Hollis closed
a week of variable business, presenting *The Tigress*
very creditably. Down on the Farm 8, Oxford Mus-
ical Club 12.—**HERSCHER'S OPERA HOUSE** de

H. Carpenter, manager; Poverty Row drew good houses Nov. 29; performance not up to standard. The Great White Diamond sparked with a wealth of beautiful scenery before a fair and well pleased house 30. The Mills Brothers in Atlantic City drew good houses. It took some little time to get the program started.

Morris co., opened for a week's engagement 3, presenting The Secret Enemy to large house; performance fair. Tommy Shaver co. to 15. ITEMS: Harry Harris, of the Grand Orchestra, has accepted leadership of Eighth Regiment Band, Tampa. The police of Shumokhin arrested 17 boys 29, who were looting

ALBANY. LYRIC THEATRE (Mishler and Worman, managers): The Great White Diamond drew large audiences Nov. 29. Frank Henning, John Martin, David Davies, and T. Florence Huntley deserve

commendation: Clever specialties by Alice Gillmore and Harry West; fine production. A Rag Time Reception had a good audience 1; unsatisfactory performance. Hearts of Oak 13. The Rounders 14.—ACAD. EMY OF MUSIC (N. E. Worman, manager); Burke's Vandeville co. had large audiences 2). The co. included Takazura's Imperial Japs Josephine Gass

man, De Elvee and De Mors, Will Shum and co., Alice Holbrook, Ben Dillon, Armstrong Brothers, and Vernon and Kraft; good entertainment; disappointment was felt at the failure of Marie Jensen to appear. Diamond Brothers' Minstrels 39, fair business and performance. The Spoozers opened for a week in *A Soldier of Fortune*; full house; strong co. and

impression. Bentlow's Purchasers 17 22. — ITEMS
Frank Boyle, of Allentown, with Diamond Brothers
was entertained by the Keystone Athletic Association
— Captain Blomell, who successfully managed Pooney
Park last summer, was here 14. He will open a new
park next summer. Elwood L. Newhard, former
manager of the Academy, has decided to revive Phi

fore in Dutch. Mr. Newhard was the original Dutchman, a son of Joseph, and made quite a successful tour twenty years ago. K-hunts are in progress and the opera will be presented in the Lyric in January.—A crowd of house guests at the Metropolitan Star quintette for the Y. M. C. A. course at the Lyric 30. The Entertainers' Society, under Professor Marks, conducted by

JOINT STOCKS. CAMBRIA THEATRE at 8 o'clock. Misses, managers, Hoeller Stock co. closed week. Plays presented last half of week: Alone in Greatness.

New York, The Wild West, and The Woman in Black; good business; fair c. Kentfrow's Pathfinders 3-8. Plays presented 3-5: The Lightning Express, Monte Cristo, East Lynne, The Devil's Gold Mine, and The Three Musketeers, good audiences; fair performances. Hobson Comedy c. 10-15. The Katzenjammers, kids 15. Harry Williams' Burlesquers 18. A Hot on

Time 20: OPERA HOUSE. H. C. Mshler, manager; Where is Cobb? 29; good business, performance unsatisfactory. Hearts of Oak pleased a good and sure 30. The Dairy Farm 1: large houses, fine performances 6. Eleanor Merton, Tony West, Paul Turner, and Arthur C. Sanders were good. A Terrible Time 3: poor business; very poor performance. No

Door prizes—A good house 4; Royer Brothers and Connelly and Hyland were good. The Germania Quartette gave a delightful concert 5; large attendance. They were ably assisted by Misses Shay, Foell, and Morgan and Stoltzner's Orchestra, Field's Minstrels 10; The Girl from Maxim's 11; Eight Bells 13.—ITEM: Kiks held private memorial services 2.

SHANTON. LYCEUM THEATRE (Barguid and Reis, lessees; A. J. Duffy, manager): West Minstrels Nov. 29; big business; performance first class. Mildred Holland in *The Power Behind the Throne* 201. The acting of Miss Holland was a taste throughout, and she received most favorable comment. Leonard Walker also deserves great praise.

The play is very strong, finely acted and handsome staged. Joseph Murphy in The Kerry Gow and Shamus Klingensmith as Mr. Murphy is a great favorite here. Large business, despite inclement weather. "Way Down East" G.S. Symphony orchestra. In Burke's Vaudeville on E. 11. Soft and Lady B. The Highwayman at the Old Kentucky Hotel. ACADEMY OF MUSIC at

gender and Peis, losses, H. A. Brown, manager. Himmelman's Ideals 33; good business; co. capital. Reppert's: The Last Paradise, Northern Lights, the Hunt Blvthe of Duluth, Eagle's Nest, The Pull of Chautauque, Kathleen Mavroune, The Gold Nugget and a Flaming Million, Roe and Fenberg 30-32. JEFFREY: The electrician, capital, 30-32.

FOURTH-CLASS ACADEMY OF MUSIC (Nathaniel Appell, lessee; John Whiteley, resident manager) at Wills Brothers co., opened to \$340 matinee Nov. 1, with Two Old Cronies, and pleased good business.

with Rosemary Friends and in Atlantic City. Frank Wells, James Leslie, and Norma Wells did well. Property Row 1 was applauded by slim house. George Williams and Willie Thorne received applause. Spade Animal Show 3-5, interesting performances; Spade House 1, The Highwayman 6. When We Were Two 15-ones to J. E. Toole co. 13-15.—ITEMS: Feb.

family joined Wills Brothers' co. here 29. Elks lodge of sorrow 2. Local talent produced Ruth here to large audience. Wills Brothers, with J. Wills, will take co. to Australia June 1, 1901. Four men away during the parade of Sine's show 3, knocking over two bandmen and painfully injuring them Frank E. and J. E. Wills have leased a theatre

LUNCASTER, BELTON OPERA HOUSE (See and Glenn managers): The Drummer Boy of Shiloh local proved a success Nov. 20. Bennett Month gave good performances to large business. Repertoire: The Captain's Mate, Darkest Russia, 1914, The United States, 33 for Gold, M.

Pay Train, Week-end Edition, No. 10, 6c.
Landing, The Little Pauper, and The Mother, G.
specialties by Drewson and Booth and Madame Flow-
ers, American Club 10. West's Minstrels, Press C.
benefit 15. Burke's Vandewater co. 32. Way Be-
East 14 15. Fight Bulls 18. Too Rich to Marry,
The Stealers 23 28.—ITEMS: V. A. Clark, of M.

EASTON, APRIL 10TH. HOUSE OF COMMONS.

THE FOREIGN STAGE.

LONDON.

New Productions and Prospects of Others—
Harvey's American Tour.(Special Correspondence of The Mirror.)
LONDON, Dec. 1.

I regret to have to report additional woe at the Shaftesbury and consequent alarms and excitement. Not to further beat about the bush, I have to announce that Miss Mabel Gifford, again model leader, and manager, Lowenthal, a few nights ago and now walked out of the theatre finally and forever. Since then the name part in "The Casino Girl" has been played by the dancer Ella Sander, pending the arrival of some one from America. Mabel will go probably to George Edwards.

In the meantime Lowenthal, believing doubtless that music hath power to soothe the savage breast (including his own more or less S. B.), has, I am officially informed, finally and fixedly decided to call his new theatre the Apollo.

Per contra, it gives me exceeding joy to have to transmit to you the glorious news that your pretty citizenship, Fanny Ward (who is now Mrs. Joe Lewis and lives in swaggy Berkeley Square) has been and gone and recovered that \$1,000 worth of jewels which she lost outside Mrs. Brown Potter's house on the day of the marriage of your Miss Millionaire Zimmerman to our dashing young Duke of Manchester, whose bankruptcy case was again in the court this week. After Fanny had received some days of bold advertisement in such sort as to make all other jewel-peddling or jewel-desiring actresses turn verdant with envy, your beautiful Mrs. Brown Potter found the missing gems, which had been accidentally tied up among some things by the ducal bride's handmaidens and left at the lovely Corn's St. John's Wood home, which the duchess had just visited. The beautiful big-eyed Fanny was so overcome with joy that she sent Corn the £100 she had offered by way of reward, and Corn (by that time at her sweet Thames-side home near Windsor) at once sent the £100 to Editor Butler, of the *Referee*, for that journal's fund in aid of the thousands of starving and shoeless children of our London schools. This fund (on the committee of which are Sir Henry Irving, Beerbaum Tree, R. Knight, Causton, M. P., the Rev. Stephen Barrass, a popular city cleric; the aforesaid Butler, George Sims and Mrs. Burgwin, an important school board official) distributes hundreds of thousands of dinners and parcels of clothing, etc., during the winter to every needy school in the metropolis, irrespective of creed. The *Referee* pays all expenses and never deducts a single farthing from the donations. Immediately on receiving Mrs. Brown Potter's generous gift the *Referee*'s editor disturbed Mrs. B. P. at her study for her forthcoming engagement to recite at the Palace Theatre with a wire, saying: "Deeply grateful for your most munificent donation. It will provide twenty-three thousand dinners for starving children."

It also delights me to have to record the complete and unequivocal success of Harrison and Maude's new production at the Haymarket last Tuesday—namely Captain Marshall's military comedy, *The Second in Command*. I rejoice at the play's success because, although it is a story of one woman being passionately loved by two men, there is not the slightest shadow of a shade of the "sexual" problem play about it. It is simply a beautiful bit of high-comedy romance told in a thoroughly clean and clever manner, with several artistic sketches of character and some splendid bits of epigrammatic dialogue. In short, the gallant captain, who so successfully fought for Queen and country, has again made a success in the more or less gentle art of play-making. *The Second in Command* is a worthy successor to those excellent comedies of the captain's, *A Royal Family* and *His Excellency the Governor*. Mrs. Maude's (Winifred Emery) place in the cast is filled by Sibyl Carlisle, so long with poor Dally's companies. Sibyl has not the strength nor the real artistic touch of Winifred, but she is very charming all the same as the perplexed heroine. This damsel is first betrothed to one gallant officer and then to another, and is, through no fault of her own, but through the blundering of her spendthrift but well-meaning soldier brother, made to appear as though she accepted each lover not for love's sake so much as for lucre's in order to help the said brother. Of course, in the end she marries her heart's choice, namely Lieut. Col. Anstruther, D. S. O., leaving her other wooer, Major Bingham, otherwise "Binks," solitary, but in possession of the Victoria Cross, for having at the risk of his own life saved the life of his beloved's own true love in battle with the Boers. This "Binks" is a droll and delightful fellow, a noble-hearted character that the audience soon learns to love and will long remember. The part (in sort of role citizen Nat Goodwin would revel in) is splendidly played by Cyril Maude. Allen Aynsworth, who made such a hit in that ill-fated play, *The Lackey's Carnival*, surprised us all by his earnest acting as the hero-lover, Anstruther, and Kane Tempest, the acting soldier of a noble house, was very quaint as a sort of blithering idiot, who unconsciously lets fall some smart remarks. I may add that the author of *The Second in Command*, in speaking of certain strange habits and customs of latter-day journalists, says that they start too young. He would have them all "serve a five years' apprenticeship in writing articles in invisible ink."

We have had three new productions in the suburban waters of the Victoria Cross and a gas-ou-please play, written for Arthur Roberts and entitled *The Cruise of H. M. S. Irresponsible*. The writer is J. F. Cornish, himself a nautical person, and the composer is George W. Byng, musical director at the Alhambra. The piece provides Roberts with a splendidly varied, quick changing character, the funniest he has had since Richard Henry wrote for him Lancelot the Lovely, and Basil Hood and Walter Slaughter gave him Gentleman Joe. Arthur is cleverly supported, especially by lovely little Kitty Loftus. Roberts and company bring the piece to the beautiful Kennington Theatre on Monday, when 120 of the Eccentric Club boys, well known to American actors visiting London, will attend in motor-cars and such like awful vehicles.

The other two suburban productions were melodramas—namely, *The Rank of England* and *The Queen at the Shaftesbury*. Clapham, and the Crown Theatre, Peckham, respectively. Both are useful specimens of sentimentalism, more or less conventional in tone and treatment, especially *True to the Queen*, which is written by Harold Whyte. *The Rank of England*, the work of one Max Goldberg, has one rather daring thing—that is, that Sherlock Holmes is popped bodily into it as the leading role.

Myles McCarthy, who recently arrived play-laden from your esteemed States, makes his first appearance in England at the Crown, Peckham, on Monday in *Dear Hearts and Gentle People*, a droll citizens, Charles Warren and his wife, guerite Fish (formerly Baby Benson), and their clever boy, Charles Denier Warren, have just produced (and copyrightously protected) a rollicking new sketch called *Lightning*. Your blithe native, Carrie Scott, and her pocket pickaninny are in great demand in our music halls.

George Alexander, who gives a big matinee in aid of the Women's Fund at the St. James' on Monday, will take the chair at the Actors' Benevolent Fund annual dinner on Wednesday. All sorts of noble birds and such-like are acting as his stewards. During the week G. A. and Mrs. Pearl Mary Teresa Craigie (tells John Oliver Hobbes) have been writing to the papers concerning the speech-making episode at the St. James' last week on the first night of *The Wisdom of the Wise*.

Sir Henry Irving, who has been doing enormous business on the road, is now actively rehearsing the new play which he is to produce at the Lyceum in the Spring and is to bring with him to you in the Fall. Lewis Walker tells me that he will in conjunction with Actor V. Mollinson put on a big revival of *Henry V.* at the Lyceum on Dec. 22. George Edwards, who produces a new edition of *The Messenger Boy* at the Gaiety on Monday, seems to have decided that his next production at Daly's shall

be that Irish, or Charles O'Malley, play I mentioned some months ago. Before it comes out, however, we may hear of ructions owing to two libertines claiming to be severally commissioned to write the piece.

I regret to have to announce the illness of Charles L. Carson, the highly respected editor and part proprietor of *The Stage*, and of Beerbaum Tree, who has had to be out of the cast of *Henry V.* He has been cleverly replaced in the interim at Her Majesty's by S. A. Cookson, a very useful member of the company. Maud Jeffries is now well again and is playing Marianna.

Martin Harvey is arranging to produce Charles Hannon's adaptation of Marlowe's story, "A Cigarette Maker's Romance," early in next century, say during January, probably at the Garrick. Harvey will visit your shores next Fall, opening at your Knickerbocker Theatre on Oct. 25, and will bring with him as business manager Robert V. Stone, who has visited your shores once or twice. Charles Hawtree, who will also visit you next year, has secured a play by Rudyard Kipling. It is an adaptation of K. K.'s story, "The Light That Failed," which has, as you know already, been dramatized both on your side and on our islands.

The Royal General Theatrical Fund benefit matinee on Tuesday drew a full house and I reckon about £500. The audience, however, had to put up with many disappointments from artists who promised to come and didn't. The same sort of thing prevailed pretty largely at the Tivoli matinee on Monday in aid of the Music Hall Benevolent Fund. In each case the American artists kept their promises better than some of the British did.

Forbes Robertson tells me that he hopes to be united in wedlock to your beautiful Gertrude Elliott about Christmas pudding time. Also that next Spring he intends to revive *The Winter's Tale*, with gentle Gertrude as Perdita. What a pretty Perdita she will be, to be sure.

GAWAIN.

HAVANA.

A Talk With Vice-Opening of the Alhambra
Other Theatres Flourish.

(Special Correspondence of The Mirror.)

HAVANA, Nov. 20.

With the production of *Los Amantes de Teruel*, a drama in three acts, the engagement of Vice at the Tacon Theatre ended before a large and appreciative audience. Vice leaves to-day with his company for Santiago de Cuba, and after an engagement of about six weeks in that city will return to Havana, and possibly play a return date here. If he fails to secure a date he will leave immediately for Mexico to fill an engagement there. I was afforded the pleasure of an interview with him to-day, which was only of a short duration, he having but a few minutes time to catch the steamer. He said, "and taking everything into consideration, cannot complain. My stay has been a pleasant one. Do I contemplate retiring from the stage? Yes, I think I will be compelled to do so before long, as I am getting very old. When an actor reaches an advanced age the public cares for him no longer, and nothing further is left for him to do but to retire, when he is soon forgotten. Artists are only good when they are young."

The Compania Infantil continues to do large business at the Payret. Remedios Rodriguez and Apollis Fodry, the two leading artists of the company, are aged but twelve and fourteen years, respectively. The Mannons, the American artists with the company, continue to be well received.

During the past week the Alhambra came in for its share of good patronage. Friday night the stock company presented for the first time *El Estreno*, a comedy by Quintero brothers, and music by Señor Capl. The play begins with a scene representing the rehearsal of a new play at the theatre.

The Alhambra is now completed, and the first performance was given last Saturday night, by Froll and company, of *Un Gallego Entre Fajitas*. Jose Lopez, known as Froll, is manager of the theatre. He was for many years the leading comedian at the Lara, and has selected as his company many of the best members of the Lara stock. The theatre has a seating capacity of about 1,500, four boxes, and is well appointed.

The Cuba continues to do a large business. The Avons, Americans, trapeze performers, have scored a decided success. Mamie Belmont, sou-brette, is also well received.

Publione's Circus began its season Saturday night. A large audience was present. Among those on the programme were the Monte Myro Troupe, Lewis Kastle, Birch and Chisom, Nellie Desvigne, the Yamada Japanese Troupe, and Yonito.

Webb and Waburg have charge of the benefit to be given for the Galveston sufferers at the Payret Dec. 3.

Nov. 27.

With the completion of the engagement of Vice the Tacon closed, and will not reopen until the opera season next month. The Italian Opera company of Sene, Pizzorri and Lopez is announced as the attraction. In the meantime the Americans who are to appear in the performance to be given Dec. 3 at the Payret for the benefit of the Galveston sufferers are hard at work rehearsing the manager of the Tacon having loaned the theatre for that purpose.

The Compania Infantil has lost none of its drawing powers, and is accorded large audiences nightly. They presented for the first time this season the operetta *Certamen Nacional* Saturday night. *La Mascota* was rendered in a satisfactory manner Tuesday night. Froll is expected to arrive in a few days to begin an engagement at this theatre.

Saturday night *El Tesoro del Estomago* had its initial performance at the Alhambra and scored a success. Carme Buatta, Amada Morales, and Señora Villal, Piquer, and Garrido appeared to good advantage.

Entre Miembros Familiares was seen for the first time at the Lara Tuesday, but failed to take. Santo Cristo del Valle was performed the following night with success.

The Alhambra continues to do a good business. *Los Amores de Colas*, a melodrama, was presented Friday night and pleased. Amelia Bassigiana, dancer, is a special feature at this house.

Manager Clark is doing well at the Cuba. Lillian Silvia has returned. Susie Goodwin, serpentine dancer, is to make her appearance Thursday. Freddy Clark, son of Manager Clark, will do a specialty at the Galveston benefit.

Publione's Circus is doing fairly well. New people are expected in a few days.

J. ELLIS NORRIS.

AUSTRALIA.

Love and Rankin Fall Out—Opera Companies
Doing Well—Other Attractions.

(Special Correspondence of The Mirror.)

SIDNEY, Nov. 7.

I. R. Love and McKee Rankin have fallen out with each other. The former has just returned from a flying trip to South Africa, but his reception by McKee Rankin was not of a character sufficiently cordial to prevent his serving his expiring principal with a writ claiming £2,000 for alleged breach of agreement.

Nance O'Neil is playing several of her old parts previous to appearing as Lady Macbeth, which will fit her much better than Lady Teazle, in which she has not secured unqualified approbation. She is to appear at Auckland, New Zealand, on Boxing Night.

John E. Sheridan, who has been very ill, will commence his season at the Sydney Royal with *A Trip to Chicago*, following with a pantomime at Christmas.

At the Sydney Criterion, Alfred Dampier is doing well with *Robbery Under Arms* and weekly Shakespearean revivals.

J. C. Williamson has scored a big success with *The Rose of Persia* at Her Majesty's, Melbourne,

which is now one of the finest theatres in the Southern Hemisphere.

The season of grand opera initiated by George Musgrove at the Melbourne Princess' has been extremely successful so far, but old players declare that the singers are not up to the standard of those with whom they were familiar thirty or forty years ago.

At the Melbourne Royal, Bland Holt is producing *The Absent-Minded Beggar* to crowded houses and will follow it with *The Prince of Peace*. Charles Arnold, after a good season with *What Happened to Jones* in Tasmania, has proceeded to New Zealand. He will return to Sydney at Easter.

Edith Crane and Tyrone Power are in New Zealand with *A Royal Divorce*, *The Sign of the Cross*, *The Only Way*, and other dramas.

A Message from Mars, by W. F. Hawtree's London company, will be the Christmas attraction at the Sydney Palace.

The Broughs have left for India. In Western Australia they scooped in the dollars by wholesale.

JOHN FLANNERY.

THE STROLLERS' ENTERTAINMENT.

On last Friday evening, in the main ball-room of the Waldorf-Astoria, The Strollers presented their musical comedy, written for this year's series of the club's benefit performances, entitled *The Cruise of the Summer Girl*. The audience, which completely filled the room, contained many persons of social distinction. It was an assemblage calculated to make a professional star suffer the bitterest pang of envy. The comedy satirized the very people who were most in evidence in the front of the house; but they who were barbed enjoyed the performance, apparently, quite as much as did the burlesquers, and there was a deal of merriment all around.

The programmes—which were handsome and voluminous affairs—internally resembled the city directory; or, more accurately speaking, the blue-book of New York. There were set forth the "Ladies' Committee," the "Committee on Invitation," and the "List of Patronesses." These compilations contained over two thousand names—and most of the names were well known. Then came the astounding array of names of those who constructed *The Cruise of the Summer Girl*, by which it appears that Louis Fitzgerald wrote the book; J. Cheever Goodwin, Safford Waters, and Harry B. Smith the lyrics; and that the music was composed by Melville Ellis, Safford Waters, Richard Henry Warren, A. Baldwin Sloane, William F. Peters, Almé Lacharme, Victor Beigel, and Reginald de Koven. The next division of the nomenclature pagant was the cast, which was as follows:

Muriel Egerton	Grace Hoyt
Mrs. Hemingway Hood	Marie Waldron
Mrs. Montague Mason	Elizabeth Donaldson
Jack Langford	Louis Fitzgerald, Jr.
Alme Amoy	Margaret Wheeler
Captain Cunningham	Norris Underhill
Perceval Kent	Walter Fairman Byatt
Mr. Gnu	William E. Dehanty
Terry	Devlin Dick Benson
Montgomery	Edward Fales Coward
Charles Perkington	Robert J. Webb
Gladya Bealittle	Grace Hornby
Pearl Thinkless	Frances Millett Hoyt
Violet	Helena Schuyler Waldron
Edna	Edythe Howard Black
Rose	Alme Marion
Madeline Tojetti	Wyatt E. Barnes
Tom	Lawrence Mortimer
Harry	Ortha Cushing
Willie	James R. Cooper

In considering *The Cruise of the Summer Girl* as a piece of dramatic literature, it may as well be said at the outset that it is admirably suited to the purpose for which it was written, and absolutely unsuited to any other purpose. The plot is this:

Muriel Egerton sets her cap for Jack Langford, owner of the yacht *Summer Girl*. Obstacles are placed in Muriel's way by Mrs. Hemingway Hood and Mrs. Montague Mason, society leaders. Muriel gives battle, and in the end wins the matrimonial prize. The contest for the hand of Jack takes place in the office of a Summer hotel on Long Island Sound; on the deck of the yacht, and in the yard of the Casino at Newport.

Mr. Fitzgerald can act better than he can write plays, and he can dance better than he can do either. Some of the lines of the play are funny, but the construction is atrocious—quite as bad as that of many musical farces-comedies presented on Broadway. Musically the play is far more pleasing. Nearly every one of the twenty-four numbers has merit, and some of them are decidedly fetching. Among the most attractive are "Mahana," by J. Cheever Goodwin and Almé Lacharme; "The Tanager," by Harry B. Smith and Reginald de Koven, and "Actors in Society," by Safford Waters.

The performance was for an amateur effort—remarkably smooth and spirited, and in the stage-management there were few chances for improvement. The company had had the advantage of an out-of-town production, at Yonkers, and having been broken in the principals and choristers sang and acted with ease and abandon that the farce demanded. Grace Hoyt, as Muriel, sang agreeably and executed a poetic dance with rare grace. Elizabeth Donaldson, as Mrs. Mason, made a brilliant success by her spirited acting and singing; and Marie Waldron was very attractive indeed as Mrs. Hood.

Louis Fitzgerald, as the hero, Jack Langford, looked the part and danced frequently and remarkably well. Edwin Fales Coward, in the role of Montgomery, made a hit—as he always does in *The Strollers'* theatrical enterprises—and Walter Fairman Byatt was very funny, in rather a Burnaby fashion, as Perceval Kent. Robert J. Webb was capital as Perkington, a barnstormer, and in a burlesque of Uncle Tom's Cabin, in the second act, he played Little Eva in a most comical fashion.

A feature of the performance that was hailed with delight was the appearance of May Irwin, who came over from the Bijou and sang one of her joyful roon songs in her usual happy manner. Matilda Agui, a contralto of most agreeable voice, was introduced at the beginning of the third act and sang two delightful Hungarian songs, accompanied by the Waldorf Astoria Hungarian Orchestra. The credit for the excellent staging of the piece is due to Frank Smithers, and Sell Somerson deserves praise for his work as musical director.

The proceeds of the performance on Friday night will be given to the Red Cross Texas Relief Fund, and the receipts at the Saturday performance will be added to *The Strollers' Fund*. The play was repeated last evening for the benefit of the School and Settlement for Crippled Children, and as the occasion marked the two hundred and twenty-fifth public appearance of *The Strollers'* souvenirs were distributed. The rest of the series of performances of *The Cruise of the Summer Girl* will be given this (Tuesday) afternoon and evening, on Friday evening, and on Saturday afternoon and evening. The receipts of each of the performances will be devoted to charity or to *The Strollers'* fund.

SUIT OVER STRAUSS ROYALTIES.

The widow of Johann Strauss, the composer, has brought suit in the courts at Vienna, Austria, against Heinrich Corried, of this city, to recover the American and English rights to the Queen's Lace Handkerchief, *The Gypsy Baron*, *Carnival in Rome*, *Blindman's Buff*, *Cagliostro*, *Die Fledermaus*, and *A Night in Venice*. She asks that all contracts be annulled on the grounds that they were obtained by deception and that no royalties have been paid to her since 1892. Mr. Corried has received no official news of the suit, but he states that he believes it to be a scheme on the part of a certain music publisher to gain possession of the operas. He further states that royalties were paid on *The Gypsy Baron* last August, when that opera was presented at a Jewish theatre in this city, and that his equity in the operas has been declared legal by the courts of New York and Illinois.

Frank Montgo Kelly, with W. A. Brady.

PERSONAL NOTES.



Margaret Rosa, whose picture appears above, is known from coast to coast both as an actress and a singer. Miss Rosa has a rich mezzo-soprano voice, her range being two octaves and a half. She studied at the College of Music in Cincinnati, O., in which city she was born twenty-seven years ago. She will be remembered as the originator of the "Dutch pickaninies" and played with them nearly every vaudeville house from the Atlantic to the Pacific. She is a versatile woman, having played Irish, Dutch, negro and straight parts, and has been equally successful in all. She is general directress of the Boston Amusement Academy, 165 Tremont Street, Boston, and is now touring in Prince Pro Tem, playing the character part, Princess Marie, in which she is pictured above. This is a new line of work for Miss Rosa, but her performance, especially in solo singing, has been highly praised, as have also her gowns.

George S. Fell has resigned as business manager of other People's Money to assume the acting management of *Rice's When We Were Twenty-one*, George Clarke company.

Puddinhead Wilson will be revived next season and may have a London production.

Frank W. Astor, who said he was once an actor, was taken to the Bellevue Hospital insane pavilion last Wednesday, having made bold to recite selections from Shakespeare, Dante and the Episcopalian Litany in the Criminal Court building, where such things are not commonly heard.

Alexander Abu-Khalil has comeither from Syria and means to give us a Shakespearean recital.

F. R. Reynolds has sued John Philip Sousa to recover \$4,933.31, alleged to have been expended and \$10,000 alleged damages, claiming that Bandmaster Sousa broke a three-year contract with him.

Lawrence Underwood has assumed the management of John Griffith in *Spartacus the Gladiator*.

The Alan Tabor Faust company closed temporarily on Dec. 1 to strengthen the cast and elaborate the scenery and effects for city time. They will reopen about Jan. 1.

A new edition of *The Messenger Boy* was put on at the London Gaiety on Dec. 3.

Clarence Fleming, manager of Minnie Seligman's recent starring tour, has sued her for slander, claiming \$5,000 damages.

Edward Grieg, the Norwegian composer, has been taken to an asylum near Christiania.

An intoxicated person cried "Fire!" at the Payton Theatre, Brooklyn, on Dec. 3 and a panic resulted. Corrie Fenton, who was on the stage, promptly announced that there was no fire and called upon the band to play. Several excited people were trampled upon in the stampede, but they were speedily repaired and the performance proceeded.

Walter E. Perkins in *The Man from Mexico* opened the new theatre at Martinsville, W. Va., on Dec. 5. His present tour has been successful beyond expectation and return dates have been offered at nearly every stand.

"William H. Crane, of New York," according to a news story, had an ankle broken in a coaching accident the other day in Baltimore. Great excitement thereupon set in along the Knickerbocker and the Garrick box-office was overrun by inquirers who deplored the comedian's mishap. When the word was warmest in walked Mr. Crane to explain that he believed there were no less than six William H. Cranes in New York, and this must have been one of the others.

Ethel Brandon, who has been playing the Firefly in *Rice's When We Were Twenty-one*, has been transferred to Nat C. Goodwin and Maxine Elliott's company for the same role.

Menfice Johnstone, for a long time with the late Frank Mayo, has decided to make an elaborate production of *Davy Crockett*. He will be supported by Stella Kenny.

Lyster Sandford is conducting the rehearsals of *The Ladder of Life*, which will be given at the Metropolitan Theatre preparatory to a tour on the road. Mr. Sandford has also made arrangements for the production in this city of his pantomime, *The Siege of Troy*, an adaptation of Homer's *Iliad*.

Note of the substitution of *The Belle of Bohemia* for *The Casino Girl* at the Shaftesbury Theatre, London, was made in *The Mirror* about a month ago. Yesterday (Monday) the "news" appeared in the *Journal* in the form of a "special cable."

Henry G. Chadwick has transferred from *Where Is Cobb (Eastern)* to join Charles Mortimer.

The topmost electrical sign on the Garrick Theatre reads this way, "W. H. David in *Crane's Harum*," which would seem to be better as a puzzle than as an advertisement.

E. L. Koencke has joined Other People's Money as treasurer.

Wilfred Lucas succeeded Harrison J. Wolfe as Marcus Vincius, with Whitney and Knowles' Quo Vadis company, Dec. 5, playing the part with out a full rehearsal and receiving praise from the management and the critics.

Mrs. Frank W. Sanger has returned from a visit to the Hot Springs, greatly benefited in health.

T. Henry French will sail for Europe on Saturday and will spend Christmas in London.

George Beck and Barton Hill, in Australia with Nance O'Neil, have placed flowers on the graves of Will Sheridan, Will Leak, Sadie MacDonald, and Kelly, the old minstrel, all buried on the island continent.

Frederick Noosbrugger, once a well-known German tenor, has been taken to the San Francisco almshouse at his own request.

The English Court of Appeals affirmed last week the decision of a lower court against George Edwards, in his suit over possession of *Daly's Theatre*, London.

Hotel, Chang Lee
The main floor
The main floor

THE TRADING COMPANIES.

John MARTIN, 124 No. 11th st., Philadelphia, Pa., telegraphed from Mr. Batley to Louis H. Cushing, the American representative, states that the opening was a grand success. In the enthusiastic audience were representatives from the United States, Great Britain, Government and city officials. The performers were highly enthusiastic. The circus will remain in Vienna all Winter. Arrangements for the next season's tour on the Continent are under way.

Sells and Gray's Circus will winter near Sacramento, Ca.

The wedding of Major Page of Wallingford, Conn., to Mary Wickes, of Stratford, Conn., took place last evening in that city. The bride was 22 years of age, fair hair and weighs 167 pounds, while the groom is 34 years old and weighs 167 pounds, while the bride is 56 1/2 inches high and weighs 44 pounds.

TELEGRAPHIC NEWS

(Special to The Mirror.)

Lakeside Items of Interest: Bills for the Week—New Souvenirs.

(Special to The Mirror.)

With Miss Lake, Ann Bann and William Gillette in the cast, the Lakeside Theatre, which has been the scene of many successful performances, will give a new production of "The Heart of the Matter" on Monday night. The play, which is a new production of the Lakeside Theatre, will be given in the cast of the Lakeside Theatre, which has been the scene of many successful performances.

As the regular Forty Club date for December is the 25th of Christmas, it has been decided to give a dinner at the Wellington on Thursday, Dec. 20, when William Gillette and other wealthy stars who can afford to rest during the week before Christmas will be in the city.

During her first week at the Illinois in Sweet Nell of old Drury Ada Rehan has clearly demonstrated that she is in the power of her own voice as to youth. Whittelsey Hankins, Brown and her other associates gave her excellent support, and at the Hull House settlement to-night it was carried back to the good old days through a revival of Henry Barron's play, "A Mountain Peak," presented by a cast of amateurs and Miss Laura Dainty Pelham, who followed Louise Sylvestre as the first Sincerity Weems.

Mr. Gillette isn't doing a thing to the records at Powers with "Sherlock Holmes." The business is phenomenal. The star faces, the capacity at every performance and the capacity of the theatre, in spite of the fact that he has never had a cent cigar made in his honor. Mr. Gillette will be here for three weeks to come and "he has no whippers to deceive you."

In old Kentucky and then—Quo Vadis? The toga drama opened to the capacity of McVicker's last night and will probably do a big three weeks until we get Joe Arthur's latest, "Lost River," which is already on the bill-boards. Ted Lyons and Arthur Forrest repeated their hits of last year with Quo Vadis, by the way.

Down at the Dearborn The Burgomaster closed Saturday night, but it might have remained longer, as the "standing room" sign was out every night. Henry E. Dixey was here to look over the role of Peter Stuyvesant, which he is to play in New York, but Gus Weinberg, who worthily succeeded William Morris in the role, satisfied the people here. Yesterday the Dearborn stock returned to revive Mme Sans Gene.

Through an error last week I told you that Harold Heaton, of Mr. Gillette's company, had assumed the name of Henry Harmon. But he hasn't. He is still Harold Heaton.

I have a number of pleasant notices of Howard Kyle's revival of Nathan Hale, in New Haven, and the writers all speak of the triumph of dainty little Nannette Comstock as Alice Adams. When it was first announced that she would play the part I believed she would be an ideal interpreter of the role.

The grand opera section of the Castle Square company did well with "I Trovatore" at the Standard last week and opened to-night in Martha. Next week the house closes and the singers have their mid-season week's rest. Christmas week, Rob Roy, with Maude Odell as a newcomer.

Robert R. Mantell pleased the patrons of the Great Northern last week with "Othello," etc., and yesterday McFadden's Row of Flats followed. However, Mr. Mantell had left the city. We cannot have everything to please us, though, for the Rogers Brothers in Central Park will follow Ada Rehan at the Illinois.

Keeping the Whirlwind went over to the Academy of Music yesterday, and it was followed up at the Alhambra by Across the Pacific.

My friend, Amy Leslie, of the Evening News, sends me a couple of sonnettes names that are worthy of niches in the album. One is a female wrestler, Puss Catina, who belongs on the "tab," and the other is Gladys Roast, a hot member.

Chattanooga is Lincoln J. Carter's offering over at the Criterion this week, while the Bijou has "The Tide of Life," in which a real man is featured in full view of the audience. Thomas A. Edison, please write; regards to Nikola Tesla and Ben Franklin.

All doubts about revivals of the stock were set at rest here last week because of the unprecedented success of the annual live stock show. Thousands of stock enthusiasts attended and the leading heavies brought wonderful prices.

The Grand-Savage company will open at the Auditorium in Alda Christmas week, with "Martha, Mignon, The Bohemian Girl, Lohengrin, Faust, Carmen and Il Trovatore" to follow. Esmeralda and The Mikado will be given during the second week.

Always up to the times in local matters, Col. Hopkins is having his stock company present "Fallen Among Thieves" this week.

A production of The Telephone Girl will be seen at the Great Northern next Sunday.

Jerome Sykes will soon be seen at the Illinois in "Foxy Quiller," and Alice Nielsen also comes there in "The Fortune Teller."

The underline at Hopkins is on the Rio Grande, to be given by the stock.

My friend "Red" Hamilton writes me that he is still ahead of South Before the War and hopes that his sentence will not expire for a year yet, as the "spook" walks regularly. He recently met a man ahead of one of Lincoln J. Carter's companies who told him he had bought an oil-well at Youngstown and would soon quit the show business. It appears that Manager Carter issued new cents of the 1900 issue, pasted upon cards on which was printed the statement that Uncle Sam had used Miss Mohawk as the model for the Indian head on the cent. The past week the agent called for 1,000 of these, the second week he called for 2,000, and the third week he called for 3,000. Manager Smith Turner, with the company, thought it strange he never saw any of these ads. Hence the oil well and proposed retirement on the part of the agent.

Joe Standish, manager of Eddie Foy as David Scarem in A Night in Town, as well as "others," has sent me the note-head of the Lindell Hotel, of Pattersonburg, Mo., which recites that commercial men may have meals at 50 cents and farmers at 75 cents, but that the rates for "theatrical people" are \$5 per day. Mr. Foy is eager to play the town for a run.

Will Crimmins, of Maloney's Wedding, writes to offer the name of Lizzie Felt for the album. She is at present laid up with a burning fever. He also sends the transcript of a sonnetette sign in a Missouri horse-car: "To Let—Furnished Rooms. By Angela Furlet." His third offering is from a local paper: "Rev. Rivers and Mopkins were pleasant callers Saturday"—for a scrub out, he adds.

Manager Lincoln J. Carter will give a Christmas performance of Kibbapoor for the North Side poor children at 11 A.M. Dec. 25, at his own expense, and Mrs. Carter will deal out candies and fruit to all comers. "RED" HAMILTON.

BOSTON.

Theatres and Courts Both Busy—News and Gossip of the Week.

(Special to The Mirror.)

Boston, Dec. 10.

Louis Mann and Clara Lipman proved the only dramatic novelty of the night in Boston and drew a large audience to the Hollis to see "All on Account of Eliza." The stars are popular here and were well received. Mr. Mann gave a drill impersonation and Miss Lipman's dainty art was displayed to excellent advantage. The support, led admirably by Edwin Nicander, were all able.

E. S. Willard yielded to the inevitable and

withdrew Punctinello after a single week's performance. There was universal criticism upon the piece from a dramatic point of view, although it admitted that it had been staged with rare brio, and that the star had done everything possible for it. A keen observer discovered that E. A. Barron had dramatized Guido's love passion to make the play, and Mr. Willard frankly admitted that fact, which would have been acknowledged on the programme but for an oversight. This week he puts back The Professor's Love Story and Tom Pincus.

The Great Italy has made an enormous popular success at the Castle Square—just the thing that it did not do when first given here—and it promises to have a long run. One of the features of the production has been the presence of Carmen Ricardo in the cast. She has added vastly to the effectiveness of the company, and comes near to filling the vacancy which was caused when Maude Odell resigned to go to St. Louis.

Siberin at the Grand Opera House this week serves to bring back Florence Lytell, who was leading lady there when the house was occupied by a stock company. She had a cordial reception and appeared to splendid advantage. Janette Horne was another Boston favorite who did clever work.

Jennie Yennans has made one of the big hits in The House that Jack Built at the Park, although she does not come on until the last act, and then holds the stage for only ten minutes, but while she is there there is mischief enough to satisfy any one. The business still continues good, and this is the last week but one of the engagement.

Quo Vadis is also in its last week but one at the Boston and continues to prove effective. I wondered why Elita Proctor this played with such tragic force the other night, and then I saw a newspaper cut which had been marked with her name, but which gave her a triple chin and looked as if it might have been intended for La Frochard in The Two Orphans. The papers yesterday did penance for the misdeed, and with such good portraits Miss Odell ought to make the Roman Empress into a veritable turtle-dove.

The last nights of Marie Dressler and Miss Primm have come at the Columbia, and the engagement closes this week, having been by far the most successful that the house has known this season. Oscar Hammerstein has been twice to see the play, and as a result it will open at the Victoria, New York, Dec. 24 for a run. The burlesque on Zaza has made a hit, but in New York it will be replaced by one on L'Aiglon.

The Hidden Hand at the Bowdoin Square this week presents Edith Talbot in the part of Capitoia. True S. James is the Black Donald, and the entire stock is seen in the play, which has been brought up to date. Jay Hunt in Rip Van Winkle will follow.

Hunted Down is the drama for the stock at the Grand this week, with Blow for Blow in preparation.

The Museum is closed to-night for a final dress rehearsal of Hearts are Trumps.

Clara Lipman is going to appear the last part of next season in a production of From France, she is studying the part from an exact duplicate of the original production of the play in Paris.

Maud Hoffman is receiving many attentions from Boston society friends who remembered her as she came here a dramatic student a few years ago before she made her debut when Annie Clarke played Romeo to her Juliet.

David Lythgoe has recovered from his recent illness and will soon return to the stage.

E. S. Willard has placed Love in Idleness in rehearsal and will produce it at the Tremont next week for the first time in America.

T. F. Thomas, comedian at the Grand, is conversing so rapidly that he may be able to appear in a week or so.

Frank David is in town staging Miladi and the Musketeer for A. H. Chamberlyn at the Columbia.

Carlotta Nilsson has made one of the hits in the production of Quo Vadis at the Boston. Most of her dramatic work has been done in London, but her success here will probably lead her to remain in America. She is a native of Sweden, but made her debut in this country in The Trust of Society, a protégée of Elita Proctor Otis.

Mrs. E. G. Sutherland has gone on to New York to see the first production of her play, A Maid of Leyden, by the American Academy of the Dramatic Arts.

It costs \$5 to coach a comedian from the gallery in Boston. John Donahoe tried it at the Bowdoin Square last week, and a policeman and the judge did the rest.

A most emphatic bombshell for after theatre supper parties was exploded last week when the Supreme Court decided that it was illegal for hotels to sell drinkables after 11 o'clock as it was for the saloons. That made the week a memorable one in many ways, and it is now noticeable that there is a general exodus soon after 10.30 so as to get to the hotel and get the order placed before the curfew rings. As for the cabmen—their opinions are quite unfit for publication.

Maude Odell's Boston friends were greatly surprised to hear that she had resigned from her position at St. Louis, but every one stood by her in the wisdom of her choice, and many a telegram of congratulation was sent to her on the ground that it was a treat to see an actress who would stand up for her rights. Miss Odell is a special favorite here, and the hope has been expressed by many that she may return to Boston.

Managerial eyes are on the Park. The lease of Eugene Tompkins expires next May, and it may not be renewed by him. It is not impossible that the house may be turned over for business purposes.

Fifty cadets from the Enterprise bought seats in a body at the Hollis last week, and sent a great bunch of chrysanthemums to Mrs. Carter, in return for courtesies which she paid to them last Summer when they were in London on their annual cruise.

Ethel Henry made a success by her dramatic recital in Steinert Hall last week.

Mrs. E. H. Crosby, wife of the dramatic critic of the Post, read an interesting paper on "Charles VI at the meeting of the Castilian Club last week."

Arthur Hoops will never hand his pay envelope to a super again. A week or so ago he was on the stage at the Museum, and had to go on in a hurry. They had no pockets in Jennicoiland, and so he handed the envelope to a super standing in the wings. When he got back from the long scene, super, envelope and money were far away. Later on the fellow was arrested, and Hoops got his money back plus valuable experience.

Another theatrical case in the criminal court concerned Edward F. Millholland, who was about to leave town when he was charged with the larceny of \$125 from Charles W. Morris, Jr., and \$80 and an I. O. U. for \$30 from William J. Keating. The robbery was committed at a Boston hotel.

The insolvency court also had attractions for theatrical people last week. Charles F. Salisbury, manager of the Music Hall, filed a petition in bankruptcy with liabilities of \$8,622 and as assets household goods worth \$250 and literature valued at \$20. There are thirty-seven separate claims against him, ranging from \$30 to \$1,800, and no securities have been given for any of them.

James K. Murray owes his wife, Clara Lane, \$5,000 for unpaid salary, and still she is singing with him in vaudeville. That fact was brought out when the baritone filed a voluntary petition in bankruptcy last week, with unsecured liabilities of \$16,367.28, and no assets.

John J. Donnelly was the guest of honor at several dinners given during the last weeks of the front of the house, that came to Boston. Mr. Donnelly is one of the most popular men "at the front of the house" that come to Boston, and these attentions are in the way of farewells, since he will go to San Francisco and back before visiting here again.

The news of the death of Abby Sage Richardson was received with the greatest of sorrow by James K. Hackett and the members of his com-

pany. She had greatly endeared herself to all during the rehearsals of The Pride of Jennico.

(JAY HUNTON.)

PHILADELPHIA.

Manfield at the Walnut—Other Attractions Continue—The Stock Houses.

(Special to The Mirror.)

Philadelphia, Dec. 10.

Richard Manfield opened to-night at the Walnut Street Theatre in his elaborate production of Henry V to a large audience. The cast introduced fifty-two speaking characters, with the massive stage pictures, and presents a series of beautiful and striking tableaux. Prices have been advanced to \$2.50 for the orchestra and \$1 for the gallery. Chanctery Elliott Dec. 24.

Francis Wilson in The Monks of Malabar is in his second week at the Broad Street Theatre. Mudge Lessing, who sailed for London last week, has been succeeded by Marie Celeste, who is much liked. Grace Myers, daughter of Annie Myers, has been added to the cast. Mrs. Leslie Carter in Zaza is the next booking. This is the last week of Ben Hur at the Chestnut Street Opera House. James K. Hackett Dec. 17.

At the Chestnut Street Theatre Madame Butterfly and Naughty Anthony is in its second and last week. Naughty Anthony received a scolding from the press, while Madame Butterfly is rated a great success. "Way Down East Dec. 17. Sporting Life, at Gilmore's Auditorium, has many strong and realistic scenes, that were fully appreciated by a large audience to-night. An African King Dec. 17. Superbia 24.

The Wrong Mr. Wright, by the Burban-Sheeler Stock company, at the Girard Avenue Theatre, is giving pleasure and laughter to a large audience this week. Walter Edwards and Bertha Creighton share the honors. Jane will follow.

At Forepaugh's the stock company are this week giving the first local stock representation of Alabama, with John J. Farrell and Florence Roberts in the leading roles, excellently supported. Business large. Richelieu is underlined Christmas week. The Prisoner of Zenda.

A Guilty Mother is at the National Theatre. The company includes Mary Wilkes, Marie Vantessal, James Kyrle MacQuarry, and John Donovan. The King of the Castle Ring Dec. 17. Under the Red Robe Dec. 24.

Daniel Sully in The Parish Priest opened at the Park Theatre to good business. He is a local favorite. Woman Against Woman Dec. 17. Sporting Life 24.

Business improves at the Standard Theatre. For his second week Oliver Bond Byron, supported by the stock company, presents The Plunger.

The Rays in A Hot Old Time are a big attraction this week at the People's. Hearts of the Blue Ridge Dec. 17.

Dumont's Minstrels at the Eleventh Street Opera House have an entire new first part, well received. The burlesques on Ben Hur and Mrs. Rorer's Cooking Lectures are amusing. Large patronage.

The annual benefit of the Philadelphia Elks will be held at the Chestnut Street Opera House Jan. 24.

The opening bill of the Grau Opera company at the Academy of Music, Dec. 20, has been changed from Romeo and Juliet to Faust, followed Dec. 25 by Lohengrin in German.

The Boston Symphony Concerts appear at the Academy to-night and Dec. 12.

ST. LOUIS.

Amusement News for the Week—Eugene Blair as Carmen—News Notes.

(Special to The Mirror.)

St. Louis, Dec. 10.

N. C. Goodwin and Maxine Elliott did not break any records at the Olympic last week. While Mr. Goodwin and Miss Elliott are very popular with St. Louis theatregoers, our people have not been in the habit of paying \$2 a seat to see any of their previous offerings, and a great many of them balked on the new deal. When We Were Twenty-one was very well received. This evening The Bostonians presented The Viceroys to a big house of their admirers; this new opera will be the bill all the week with the exception of Wednesday matinee, when The Serenade will be the offering, and on Saturday night, when there will be a revival of Robin Hood. Among the well known people in the company are Henry Clay Barnabee, W. H. McDonald, George Frothingham, W. H. Fitzgerald, J. J. Martin, Albert Parr, John Dunsmore, Edna Clark, Josephine Bartlett, Adèle Rafferty, Belle Tremont and Mabel Pierson. Theadora Dec. 17.

Louis Mann and Clara Lipman did a very fair business with All on Account of Eliza at the Century. Mr. Mann has in Franz Hockstahl one of the funniest German dialect characters he has ever offered us. Miss Lipman, as the school teacher, has a very different role from anything she has ever presented here. Rose Beaudet, Christine Blossing, and Mrs. Elber have good parts. The Burgomaster, which opened the present season at the Century and made such a tremendous hit, came back last evening for a second engagement.

Gus Weinberg, who played several seasons here in stock, has succeeded Harry Davenport as the Burgomaster. Charles Allison is playing his original role of E. Booth talking in place of Thomas Ricketts. The remainder of the company is the same and includes Edith Yerrington, Lillian Coleman, Laura Joyce Bell, Josephine Newman, Luella Brow, Edith Sullivan, Knox Willson, William Kirby Hatch, Will Rock, and Will Peters. Next Sunday, Creston Clarke in The Only Way.

The Castle Square Opera company at Music Hall enjoyed uniformly good patronage last week with El Capitán. The opera was given under the most favorable circumstances as to stage room and similar facilities, enabling Stage Manager Jones, who came down specially from Chicago to put on the Sousa-Klein work, to deploy the largest chorus ever seen in this opera. Proprietor Savage, who came on from New York specially to see this production, expressed himself very well pleased with the work of the company and the season to date. Maude Lillian Berri astonished the writers for the press by the improvement in her singing and acting, few recognizing in her the "Ugria's" favorite of recent seasons. William Prunette as El Capitán made a sufficiently ludicrous impression to satisfy the most fastidious, and Frank Moulton did well as Pozzo. As was to have been expected, Gertrude Quinlan easily convinced the audience that as a sonnette she had some claims on public favor, and the others gave evidence of not having been chosen in haphazard fashion. Conductor Liebsgang maintained the thorough control over the orchestra for which he is already famous locally. This week the bill is The Queen's Lace Handkerchief. The cast: King, Maude Lillian Berri; Queen, Josephine Ludwig; Irene, Gertrude Quinlan; Marcellus, Blanche Chapman; Prime Minister, Eddie Clark; Sanchez, Arthur Woodley; Minister War, Charles Meyer; Cervantes, Mrs. Belmont; Antonio, William Brown; Minister Finance, Philip Watson; Minister Interior, Eugene Rogers; Minister Navy, David Richards; Minister Police, Charles Roy; Dancing Master, Edward Phillips; Master Ceremonies, Mae Darling. Manager Southwell expects great things from his series of souvenir performances this week, when at every performance he will present each woman in the audience with a fine lace handkerchief. Next week, Il Trovatore.

Eugene Blair gave a splendid impersonation of Gertrude Wilder in A Lady of Quality at the Grand. The piece was attractively staged and the costumes rich. James Carson, C. Harry Robertson, Percy Cooke, and Eleanor Montell gave able assistance to Miss Blair. This week The Telephone Girl makes her third bow to the St. Louis amusement seekers. Harry Hermsen, a St. Louis boy, is playing Hans Mix. Mabel Hite has the role of Estelle. Others are Edward Lebay, Frank Kelly, Charles Burrows, Winfield Douglas, John J. Magee, Jeanne Bernard, Louise Lewis,

Bert De Ruelle, Margie Ford, Flora Parker, and Mudge Norton. Next attraction, The Heart of Maryland.

Harry Clay Blaney did well with Across the Pacific at Havin's. Robert Galliard, Pearl Seaward, Leslie Mathews, Harry Fisher, Grace Hall, and Edith Trotter did good work. Sunday afternoon The Eleventh Street came to Havin's for a week's stay. Among the company are Mabel Woods, William J. Tulley, Lewis Morton, Frank Cotton, Harrison J. King, T. J. Comerford, Bert Showermann, Perry Bently, George Andrews, Neil Chappell, Marie Nelson, Fannie Argyle, Ogden and Madeline Hunt. The Missouri Girl underlined.

Romeo and Juliet was given a fairly good presentation by the Imperial Stock last week. Mr. Lewis made a very favorable impression as Romeo. Miss Odell as Juliet did exceptionally well, considering the short time she had to master this difficult part. Mr. Battelle, who played his last week with the company, gave a splendid rendering of Mercutio. Miss La Verne as the nurse portrayed this great character role in a admirable style. This week Manager Gillette is presenting Friends, introducing his new leading man, W. H. Pascoe. The cast: Marguerite Otto, Gracie Scott; Hans Otto, De Witt C. Jennings; Harold Hunting, N. Sheldon Lewis; John Peden, Sr.; William Tooker; John Peden, Jr.; William H. Pascoe; Adrian Karje; Donald Bowles; Madame Vieuxtemps; Lucille Le Verne; Jenny Merryweather; Grace Estelle Clarke; Mr. Hayden, Maurice Percy; Miss Wolff, Marguerite Crosse; Miss Hartmann, Louise Douglas; Marie, Velma Pike; Henry, Oliver Labadie. Next production, Dr. Jekyll and Mr. Hyde.

There were three St. Louis boys here last week in different companies as follows: Arthur Garrels with N. C. Goodwin and Maxine Elliott; Oscar Bone with Louis Mann and Clara Lipman, and Al Blanchard at the Columbia.

Maude Odell retires from the Imperial Stock on Dec. 10 on account of a disagreement with the management regarding the extra Tuesday matinee feature which goes into effect this week. Miss Odell made claim for extra compensation for this performance, but Manager Gillette could not see his way clear to grant her request.

Eugene Blair gave the last performance of the season of A Lady of Quality at the Grand Saturday night. She will play Carmen for the remainder of the season.

Colonel John D. Hopkins came down from Chicago Wednesday and left Thursday night for New Orleans, where he expects to re-establish his stock company.

The St. Louis Theatrical Club gave a very successful ball at Uric's Cave Thursday night. A great number of professional people were in attendance.

Josephine Newman, of The Burgomaster, came down from Chicago last week in advance of the company to visit her family. J. A. SOUTROS.

WASHINGTON.

Edna May's Season Opens—Other Bills for the Lawmakers—Gleanings.

(Special to The Mirror.)

Washington, Dec. 10.

Edna May made her debut as a star to-night at the New National in Hugh Morton and Gus Kerkor's three-act musical comedy, The Girl from Up There. In the supporting company are Virginia Earle, Edna Aug, Grace Belmont, Ethel Moore, Nella Webb, June May, Harry Comer, Harry Davenport, Harry Kelly, Nat. M. Willis, Warren Sontar, Charles T. Aldrich, Alf Whelan, Charles Young, Lawrence Wheat and Montgomery and Stone. The story is of a fantastic character. The opening scene is laid in Polaria, an imaginary country in the Arctic Seas, and deals with the fortunes of a fair maiden, Olga (Edna May), who has been imprisoned in an iceberg near the North Pole, through the wrath of the God of Storm. The inhabitants of that locality pine wreaths and flowers at the shrine of this deity and implore him with song to set the maiden free. Their efforts fail in their purpose until fortune sends a party of Arctic explorers to the scene. Among them is a Yankee inventor who has a lightning machine. With the aid of the latter the ice is made to give up its precious burden. The play then deals with Olga's experiences in various countries and her narrow escape from being turned into ice again. The second act takes place at Crackbrill Crescent, on the island of Kokaricko, and the last act is in Paris. Mrs. Leslie Carter in Zaza will follow.

The Belle of Bohemia opened to-night at the Columbia Theatre to the capacity. Sam Bernard, Dick Bernard, Marie Painton, Dr. L. Don, Irene Bentley, Fraix Friganza, Paul F. Nicholson, Jr., Sadie Kirby, John Hyams, Lillian Madison, Frederick Titus, Lotta Faust, James A. Foley, Anna Laughlin, Sol Scholander, Rudy Reid, C. A. Maynard and Geraldine Cook won approval. Sam Toy is the underline.

After a record-breaking week of good business in Mme. Sans Gene at the Academy of Music, the Lafayette Square stock company resumed business at its own theatre to-night, with Rosemary, to a large attendance. Percy Haswell appeared as leading lady and received a hearty welcome. The play was cast as follows: Sir Jasper Thornbyke, Eugene Oremont; Professor Jogram, Fredrick Sullivan; Captain Crickshank, Robert Rogers; William Westwood, Charles Wyngate; George Minnie, John D. Murphy; Abraham, Walter Craven; The Still Walker, William H. Conley; Dorothy Crickshank, Percy Haswell; Mrs. Crickshank, Louise Mackintosh; Mrs. Minnie, Katherine Field; and Priscilla, Hortense Neilson.

Miss, with Nellie McHenry, at the Academy of Music was appreciated by a full house. The Yuba Bill of Joseph Brennan was capital. Frank Dayton, Ben F. Crimell, J. A. Livingston, L. J. Loring, James Cooper, J. D. Crocker, H. R. Barnum, Ida Rock and Ella Gardner also deserve mention. The Three Musketeers will follow.

The Bijou Theatre departs from burlesque this week and enters the farce-comedy field, presenting A Hot Old Time to capacity. In the company are Gracie and Burnett, J. Aldrich Libbey, Frank Lavarnie, Pearl Evans, the Gladstone Sisters, Hayes and Bandy, Tom Ripley, Thomas I. Kennedy, Marie Vaughn, Kate Trayer and others. The Vagabond next week.

Joseph Jefferson has a record on exhibition, commencing to-day, at Fisher's Art Gallery fifty-five oil paintings. Admission is by card only.

The Sunday night concert at the Columbia Theatre by Hubey's Concert Band drew excellent attendance. At this house next Wednesday afternoon Burton Holmes will lecture on "The Wonders of Thessaly."

Felix Haney, the Hi Keller of "Way Down East," may start next season in popular priced houses. He has under consideration three plays, The Town Clown, The Chorus Boy and The Volunteer Organist.

Winston Churchill will lecture on "The Boer War" next Friday afternoon at the New National. JOHN T. WARNE.

CINCINNATI.

Nat Goodwin at the Grand—Pike Stock in A Gold Mine—Other Gleanings.

(Special to The Mirror.)

Cincinnati, Dec. 10.

N. C. Goodwin and Maxine Elliott were cordially welcomed at the Grand to-night by a very large audience, and their play, When We Were Twenty-one, was voted an emphatic success. After announcing a raise in prices to \$2 a seat, the matter was reconsidered by the management and regular prices prevail. The heavy advance sale indicates that the move was a popular one and that the usual ante-Christmas depression will not be much in evidence this week at least. Next, The Burgomaster.

Coincidental with Mr. Goodwin's arrival, the Pike company revived his old success, A Gold Mine, that was last seen here some eleven years ago. It is understood that this company will be engaged by the addition of several members of Manager Hunt's Indianapolis company, which is about to close, and in that case a number of productions are contemplated that have been

impossible heretofore because of the large casts required.

William Russell, in *An American Gentleman*, supported by Rose Stahl and an excellent company, is popular at the Lyceum this week.

At Piney Ridge, David Higgins' story of life among the Tennessee mountains, is at Hunk's, where it was received yesterday with much favor.

The Baldwin-Melville Stock company yesterday put on an excellent revival of *The Octoroon*.

The Real Widow Brown is a farce-comedy that was brought into town in a hurry to fill the time left vacant by the closing of the Williams and Walker company. It proved a satisfactory substitute, pleasing the usual Sunday audiences.

Frank Lee Short, leading juvenile at the Pike, has resigned and returned to the East.

The concert given at Music Hall last week by Edward Strauss and his Vienna orchestra was so successful that an effort is being made, with every prospect of success, to arrange a return date later in the season.

Greatly to the disappointment of her many local friends, Mabel Howard was compelled, owing to illness, to miss several performances last week of *The Heart of Maryland*, at Hunk's.

The name of the new stage-director at the Pike is F. H. Thompson, not Thomas, as reported.

H. A. STROTT.

BALTIMORE.

'Way Down East, San Toy, and Other Attractions—Musical Events—The Zoo.

(Special to The Mirror.)

BALTIMORE, Dec. 10.

'Way Down East is at Ford's. This evening the usual house greeted this truly delightful play, and the story was just as well told as it has been heretofore. In the company are Phoebe Davies, Edwin Williams, J. H. Hursey, Will T. Edwards, Frank Bell, Ella Hugh Wood, Sara Stevens, Mabel Strickland, Caro Gordon Leigh, Frank Currier, Elric R. Collins, and others. N. C. Goodwin and Maxine Elliott will follow.

San Toy is at the Academy. James T. Powers heads the company and he is ably assisted by Minnie Ashley and others. *The Belle of Bohemia* next week.

The bill this week at the Holiday Street Theatre is *The Three Musketeers*, with Harry Glazier as D'Artagnan. Mr. Glazier is supported by a competent company and gives a very satisfactory performance.

The Burton Holmes lectures during the week have been well attended and will continue at the Music Hall for another week. Winston Spencer Churchill will lecture on Saturday evening. The Seaboard opera company will be heard in *The Barber of Seville* Jan. 3, and the Pittsburgh orchestra, under the leadership of Victor Herbert, Jan. 25.

The Zoo has proved equally as attractive this season as the last. It is crowded at every performance.

HAROLD RUTLEDGE.

FOR ONE-NIGHT STAND REFORM.

One-night stand conditions are such that a movement for their reformation is on foot. Complaint is made as to the unusual number of cheap companies, the influence of which is demoralizing. There are, in fact, it is said, so many inferior companies on one-night stands that the better companies playing one-night stands suffer the public after repeated visits to the theatres to witness inferior attractions represented as superior attractions, declining to patronize the better attractions for fear of being again imposed upon. A circular letter of which the following is a copy has been sent out to traveling managers in relation to this matter:

CHICAGO, ILL., Dec. 4, 1900.

DEAR SIR:—You are probably aware of the deplorable condition of the one-night stands in this country. I believe that you will agree with me when I state that the time is now here, or is rapidly approaching, when no dramatic organization of ordinary calibre, that pretends to pay salaries regularly, can play the one-night stands and live. Terms are creeping up, combinations and cliques are forming, reasonable and sensible protection is refused, and, we, the traveling managers, are the sufferers.

There must be some remedy for this, and we owe it to ourselves to try and find this remedy. The traveling manager finds himself shut out or forced to give up first money in the city, or is rapidly approaching, when no dramatic organization of ordinary calibre, that pretends to pay salaries regularly, can play the one-night stands and live. Terms are creeping up, combinations and cliques are forming, reasonable and sensible protection is refused, and, we, the traveling managers, are the sufferers.

There are a number of combinations that start out each year that, if the money comes in, will pay; if not, the manager will so state to his company. The company will then call a meeting and decide that it is better to go home and be paid than to stay in the city and be paid. This plan the company plays in opposition to you, the night before you are in Kellogg or Anderson, and as their printing is generally as good as yours, the public go to see them to a limited extent, and generally being "bumped" out of their money, you who follow the next night are the sufferers. In other words, we who pay must compete with those who do not.

This condition is rapidly growing worse. Now is the time to see what can be done. I would therefore suggest that a meeting of the traveling managers be called in New York city at the office of Stair and Havlin, 1440 Broadway, on Wednesday, Dec. 19, 1900, at 10 o'clock in the morning. This being the week before Christmas will enable a number of traveling managers to attend, and if they cannot attend, it is important, in fact your bread and butter, that you make every endeavor to be on hand.

Those who find it impossible to attend I would suggest mailing a type-written copy of suggestions to the best plan of procedure to the meeting. Address such communications to the chairman of Traveling Managers' meeting, office of Stair and Havlin, 1440 Broadway, New York.

Trusting that we will be able to devise some means of restoring business in the one-night stands to its old time prosperity, I remain, very truly yours,

LINCOLN J. CARTER.

THE SHIPMAN'S NEW OFFICES.

The Shipman Brothers, the young Canadian managers, who have rapidly come to the fore in the profession, last week opened offices at 1440 Broadway. Ernest Shipman is in charge and will be located here permanently. A Mirror reporter found Mr. Shipman at his desk the other day, busy with a mass of correspondence and other work.

"Yes," said Mr. Shipman, "we have come in from the woods, and hung out our shingle on the Empire. The step was made necessary by the growth of our enterprises. The transaction of the many details attendant upon the management of a number of attractions is, of course, greatly facilitated when one has a New York headquarters. Here we are in touch with visiting managers and booking agents; with scenic artists, costumers, railroad men, and so on. I have found more than enough to occupy my time since opening the offices.

"Our companies are all experiencing very successful seasons. A Cavalier of France, by Emy Williams, has proven a strong money winner. Mr. Williams, you know, is also the author of *The Husband that Robert R. Munnell produced*. *The Duke's Jester*, in which Frederick Ward is now appearing, and several other successes. The Prisoner of Zenda is also playing to large audiences, and our first enterprise, the Lyceum company, in Shakespearean productions, is repeating the success of former seasons. As before, the personnel of our companies and the character of our productions are being warmly praised everywhere. We are following, as before, the policy of keeping faith with managers, actors and the public, and of conducting our business on a square, methodical basis. We never have closed a company before the end of its regular season, nor failed to fill a date.

Three seasons ago, when we entered theatrical management, we hardly realized that our interests would increase as they have. I may tell you, however, that the end is not yet. We have to prepare, other productions, the details of which I must refrain from stating at present. We are proceeding carefully and prefer not to make public our plans until all preliminaries have been settled."

THE STOCK COMPANIES.

Uncle Tom's Cabin was quite a drop from Amy Robert, but the Brinker-Abell Stock company at the New Century Theatre, Newark, accomplished it gracefully. Uncle Tom had a good presentation last week and drew well. Virginia Jackson made a hit as Topsy. Una Abell was an excellent Eliza, and Victor Moore, Frank Richardson, Emma May, and Nellie Walters also were prominent.

The Victorian Cross was the pleasing bill at the Columbia last week, the Jacobs Stock company interpreting it successfully. Carleton Macy, Maud Edna Hall, Charles Hallock, Bert Lytell, and George Neville handled important roles ably. On Wednesday evening, during the duel scene, Mr. Lytell accidentally cut an artery in Mr. Macy's wrist, inflicting a painful injury.

Mrs. Abell, mother of Una Abell Brinker, of the New Century company, is seriously ill at her home in Newark.

Little Walter Murphy won applause for his work as Little Harry and also for his buck dancing specialty in Uncle Tom's Cabin, with the New Century Stock company, Newark, N. J., last week.

Louis Frohoff was engaged last week for the stock company at the Columbia Theatre, Newark, N. J.

The production of *The Great Diamond Robbery* by the Boyle Stock company, Nashville, Tenn., last week, drew the banner business this season. Each member of the company seemed to be happily cast. J. Gordon Edwards played Dick Brumming with great skill, and his many changes of make-up and dress were remarkable. William G. Beckwith gave a manly portrayal of Frank Kennett. Sherry Mike was well played by Thomas Stenett. Morris McHugh was artistic as Mrs. O'Grady. The Senator McSorley of William Stuart was comedy work of a high order. Frank Melville as Marino and J. H. Applebee as Garbarida were excellent. Y. C. Gray and Don Manning played small parts acceptably. Lisle Leigh made her farewell appearances with the company in the role of Mary Bulford, and was, as usual, admirable. Anna Hollinger gave a sympathetic interpretation of Mary Lovelot, and Nancy Rice was chic as Peggy Daly. Belle Gaffney gave a capital performance of Mother Rosenbath.

Mrs. T. J. Boyle returned to Nashville, Tenn., Dec. 2, after a pleasant sojourn among friends at her former home in New Orleans. She was accompanied on her return trip by Nadine Winston, the new leading woman of the Boyle Stock company, who opened yesterday.

Lisle Leigh's performance of Mrs. Bulford in *The Great Diamond Robbery*, with the Boyle Stock company last week, was highly praised by the local press. Her murder scene in the first act was exceptionally well done.

The Valentine Stock company, Halifax, continued its superior performance by producing *The Merchant of Venice* Nov. 29-Dec. 1. Everett King, as Shylock, gave the best of his many fine characterizations. His conception and enactment of the role were admirable, completely in accord with Shakespeare. The local reviewers pronounced Mr. King a really great Shakespearean actor. Nora O'Brien made a charming Fortia; Charles Hager a very fine Bassanio, and Walter Waddell a capital Gratiano. The other roles were capably taken. The mounting was elaborate. *Our Regiment* and *The Iron Chest* followed.

At the Grand Avenue Theatre, Philadelphia, last week, the Durban-Sheeler Stock company presented *The Two Sisters* to large audiences. Emma Madden, an old favorite, rejoined the company, and on her entrance as Johanna received an ovation and many floral offerings. Miss Madden made a short speech of thanks. Bertha Creighton and Ida Glenn as the Sisters were admirable. Edwin Middleton acted Hiram Pepper well. W. J. Bowen, Wilson Hummel, and Gus Glassman furnished good comedy, while Stage Director Brow Morton contributed an amusing character bit as Boozier. The play was staged well. This week *The Wrong Mr. Wright*, with Walter Edwards in the role of Seymour Sites.

Frank Armstrong and Marie Warren, of the Standard Theatre Stock company, Philadelphia, announce that they are to be starred next season in a new play written for them.

The Baldwin-Melville Stock company in New Orleans continues to enjoy its wonderful patronage of the past few weeks, and presented *Cumberland* in a very satisfactory manner. It was Lavinia Shannon's last week with the company.

Lavinia Shannon has resigned as leading woman with the Greenwald Stock company, New Orleans, to accept a like position with the Woodward Stock at the Auditorium, Kansas City. She has made a pronounced hit during her short stay in her native city.

Splendid audiences greeted the production of Mr. Barnes of New York by the Hopkins Stock company at the Grand Opera House, Memphis, Tenn., last week. Nellie Marshall as Marina gave a thoughtful rendering. Carrie Lambert's Maudie was excellent, as was Nora Rose as Lady Chatterley. Others deserving mention were Frederick Julian, Al. Fremont, Joseph O'Meara, and Frederick Montague. Blow for Blow this week.

Laura Nelson Hill, who played the part of Julie de Varion in *An Enemy to the King* at the Murray Hill Theatre on an hour's notice last season, has signed as leading woman of the Salt Lake Stock company.

Elena Maris has been engaged for the Ralph Cummings Stock company, Salt Lake City.

Albert Benier has left the Shubert Stock company at the Teck Theatre, Buffalo, to join the Hopkins Stock company, Memphis, Tenn., as stage manager and comedian.

Edwin Mordant has been engaged as leading man of the Baker Stock company at the Park Theatre, Brooklyn.

The May Hosmer Stock company, that was the attraction at the Auditorium at Peoria, Ill., week of Nov. 25-Dec. 2, was so well received and patronized that Manager Munger is attempting to secure the company as a permanent attraction.

The Alcazar Theatre Stock company, San Francisco, presented Dec. 3-8 *Madame Butterfly*, with Juliet Crosby in the title role. The mounting of the play was superb. Miss Crosby scored a great success and was the recipient of many beautiful floral pieces. The support included George P. Webster, Howard Scott, Charles Arthur, Marie Howe and Edith Agnes. The farce *Where Is Tompkins?* preceded *Madame Butterfly*. Edwin T. Emory, Clarence Montaine, How and Hall, Carlisle Moore, George F. Webster, Lila Convery, Ada Lewis and Polly Stockwell all scored. *Madame Butterfly* will probably run till after the holidays, with a change of bill for the curtain-raiser. *Pygmalion* and *Galatea* is in rehearsal.

Little Lord Fauntleroy scored the greatest hit of anything which the Valentine company has offered during the fifteen weeks the organization has been playing at the Princess Theatre, Toronto. Anna Blanche appeared in the title role and the critics pronounced her an ideal interpretation. The play was magnificently mounted. The attendance at the matinee broke records. It has been arranged to give two special Fauntleroy matinees during Christmas week. This week the company is presenting *The Two Orphans*. Immediately after New Year's the Valentine company will introduce each new play at the Princess by the distribution of a handsome sou-

venir. A contract was closed last week with one of the largest manufacturers of novelties in the United States for 50,000 souvenirs to be delivered during the season.

Mrs. John A. Forepaugh, manager of the Forepaugh Theatre Stock company, Philadelphia, has secured the exclusive rights for stock production in Philadelphia, to the late Fanny Invenport's Sardou plays, *Fedora*, *La Tosca*, *Electra* and *Alsimonda*.

John F. Ward has become a member of the Dearborn Stock company, Chicago.

ABOUT THE ACTORS' HOME FUND.

Although of late there has been little news given out regarding the Actors' Home Fund, President Louis Aldrich, of the Actors' Fund, has made considerable progress in his work of organization and in maintaining interest in the project. Last week he had a conference with Constant Coquelin, who, as president of the French society of actors that is similar to the Actors' Fund, proposed that a benefit performance, on a large scale, be given in this city during the present season in aid, jointly, of the Actors' Home Fund and the French charitable institution. Maurice Grau is the chief moving spirit behind the plan, and it is almost certain that in January a remarkable benefit performance will be given here, in which Sarah Bernhardt, M. Coquelin, and the famous singers of the Maurice Grau opera company will take part.

A special meeting of the Home Site Committee of the Actors' Fund took place yesterday (Monday) afternoon, for the purpose of considering the question of the location of the Home, and also for discussing plans for the proposed benefit. Sub-committees were appointed and will report their progress at another meeting to be held in the latter part of the week.

At a meeting of the Trustees of the Fund, held on Dec. 6, Harry Mann was elected to fill the vacancy on the Board created by the death of Charles H. Hoyt.

CORSE PAYTON TO INVADE NEW YORK.

Corse Payton will invade New York next season. He has purchased a plot of land in 125th Street, near Seventh Avenue, opposite the Harlem opera house, and is to build a theatre. The plans have already been drawn by McElfatrick & Son, and work will begin early in the Spring. It is Mr. Payton's intention to have the house ready for opening on Labor Day, 1901. He will pursue the same policy that has been so successful at his Brooklyn theatre, the Payton. He will take one of his traveling companies off the road and install it as a permanent stock organization, one company will play all the comedies, while the other will handle the heavier plays, the companies alternating at the Brooklyn and New York theatres, thus allowing for a two weeks' production of each play.

Mr. Payton will head the comedy company, while Edna Reed will be the star of the dramatic organization.

FOR WIENER BLUT.

Among the company engaged for the production of Johann Strauss' operetta, *Wiener Blut*, at the Broadway Theatre, Jan. 21, are Amelia Stone, Ethel Jackson, Etta Barrie, Rosemary Glose, Elsa Martens, Etienne Girardot, Raymond Hitchcock, and W. T. Carleton. Selli Simonson will be musical director, and A. W. F. McColin stage-manager. Rehearsals began at the Broadway Theatre yesterday.

Manager Rudolph Aronson has offered a prize of \$50 for the best suggestion for an English title for the opera. The translation of the German title is *Vienna Temperament*, and the opera tells the story of the love of a young Austrian nobleman and a dancer at a Vienna Theatre. It is stipulated that either of the words "Vienna" or "dancer" must be a part of the title. Suggestions will be received up to Dec. 21, and should be mailed to Rudolph Aronson, Astor Court, Thirty-fourth Street, New York City.

THE DOBANYI RECITAL.

At Mendelssohn Hall, last Saturday afternoon, Ernest Dobanyi gave his third piano recital of this season before a very large audience. The programme consisted of Bach's *Fantasia Chromatique* in D minor; Beethoven's *Sonata*, in G major; Brahms' *Variation and Fugue* on a theme by Handel, and a scherzo, intermezzo and capriccio by Dobanyi himself. The pianist displayed again his unusually keen intellectual qualities by the understanding with which he interpreted the compositions, and in technical dexterity he was equally admirable. The combination of these powers makes Dobanyi one of the most impressive pianists now before the public.

ENGAGEMENTS.

For Arizona (Western): John W. Cope, Frazer Coulter, Harry H. Wiegand, Eleanor Wilton, Grace Thorn, Carrie Reynolds, Lionel Barrymore, Laura Almonino, Randolph Hurst, Cecilia Castello, Ben D. Deane, Oscar Apple, William C. Charles, Charles E. Mitchell, Winifred Scott, and Frank Brown.

James H. Young, by Maurice Campbell, to play strings and as stage-manager with Misses Nell special company.

For In Wall Street: Kelly and Mason, Charles H. Prince, Sam Goldie, Walter Clifford, Harry Crandall, A. Fromme, Lena Mcville, Nellie Beaumont, Marion Elmore, and Cora Leslie.

Frank David, as stage-manager, for Miladi and the Musketeers.

H. G. Carlton, for *Our New Minister*, opening on Dec. 10.

Ralph Dean, with James A. Horne, succeeding Lionel Barrymore, in *Sag Harbor*.

Margaret Dubbin Pitt, with Liebler and Company for *Unlabeled Bread*.

J. H. Riley, Fred W. Burton, E. H. Willard, Max Milligan, Fred Tucker, Percy Edwards, Clarence M. Donald, Howard G. Tuggle, Ethel Orr, Lillie Herrick, Clara B. McCarthy, and Helen Cassel, for the Riley-Burton company, opening on Dec. 10 at Monticello, Ind.

George Mitchell, by William Russell, for the Irish comedy part in *An American Gentleman*, and Eugene L. Keenke, as treasurer, with Hennessy Lenoire in *Other People's Money*.

J. Sidney May, with W. J. Thorold for *Near the Throne*, opening Jan. 21.

Nedra Perry, for *Edna in New York*.

May E. Abbey, re-engaged for Uncle Josh Weatherbury Abroad.

Nellie Granville, for the Standard Stock company.

Taylor Parvin, in advance of Uncle Josh Sprucey.

Joe Munner, by Lawrence Underwood, as representative for John Griffith in sports on the gladiator.

Ida May Park and John W. Rose, for Shipman's A Cavalier of France.

John Townsend, for Shipman's *The Prisoner of Zenda*.

The Primitives Trio, John E. Gorman, J. C. Havens, Waldo Stanton, William J. Kane, Ed. Poyser, Victor Caldwell, E. J. Levine, H. A. Foyner, Anna Adams, Bertha M. Sibbs, Little Nedla Prentice, Maud Englehart, Morrison Sisters, and Gertrude George, for A Flock of Cards.

Affred Fisher, as stage director with Amelia Ringham at the Fifth Theatre.

Gertrude Gilbert, Harry F. Pearson, and John MacKay, for Frank E. Sawyer's *A Child of Fortune*, that will conclude its tour next week.

John Eastman, for *Mindy and the Musketeers*.

Edna Egan, for *My Daughter-in-Law*.

Edna Roberts and T. H. Johnson, for *Lost in the Desert*.

Frank A. Vincent, for *The Kidnapped*.

George A. Lawrence, for *The Buried Treasure*.

Minnie K. East, for *The Song of Life*.

Charles J. Smith, with Henry Miller.

Edna Egan, as business manager, for *Misses Nell*.

Arthur W. Allen, on the *Stroke of Twelve*.

Al Phillips, with Daniel Sully.

GOSSIP OF THE TOWN.



S. A. Walker, whose picture appears above, is proprietor and manager of the Boston Amusement Academy, 165 Tremont Street, Boston. He has been connected with the theatrical business in various ways for a number of years, and concluded only last September to open a theatrical agency and lyceum bureau. Mr. Walker is at present en route with Prince Pro Tem as acting manager and treasurer. The office in Boston is conducted by a competent representative.

Walter Hilliard and Eben Beard, both with King Katus, were married at Winnipeg, Man., Dec. 1.

Joseph Rith and Catherine Cameron, of Stetson's Uncle Tom's Cabin, were married at Delaware, O., Nov. 24.

Giles Shine, of Andrew Mack's company, was the guest of Major Paul St. Clair Murphy, U. S. Marine Corps, at the Naval Station, Newport, R. I., during Mr. Mack's engagement in that city.

The Kaier House, Mahanoy City, Pa., was destroyed by fire Dec. 4, and the members of the Sharp-Morris company, who were staying there, lost many of their effects.

John A. Stevens and Isabel Palmer were married at Meriden, Miss., Nov. 12.

Mrs. John W. Dunne left for Chicago last week for the bedside of her father, who recently underwent an operation from which it is feared he may not recover.

W. A. McDevall and Anna Gehr Blocker, of Clarke-Benson company, were married at Belvidere, Ill., Dec. 3.

Leigh Hunt sailed from New York for England on Nov. 28.

A Jewish play, *The Contrabandists*, was produced in St. Petersburg on Dec. 6 and the first performance wound up in a riot, everything at hand being thrown at the actors by the unsympathizing audience.

Warren P. Luke resigned as agent for David Higgins and Georgia Waldron in *Courting at Green's* at Racine, Wis., on Nov. 25.

E. J. Devine, who is no longer representing Elie Akerstrom's *The Doctor's Warm Reception*, is now business manager for *A Flock of Cards*.

Thomas O'Neal, general representative of Belmore and Wilson, severed his connection with their company last week, and came to New York on personal business.

During a performance of *The Span of Life* at Hudson, N. Y., Dec. 1, the Bonazetta Brothers, while doing the "human bridge" act, fell to the stage and were badly bruised.

It was given out last week that an employee of the Savoy Theatre had gotten away with \$1,100, but it was said also that he had fled discreetly and would not be prosecuted.

Ida C. and May Melville Ward have written a new three-act comedy, *John Miller, Ltd.*, in which Guy Woodward will star next season in one-night stands, bidding good-by to repertoire, in which he has been successful for several seasons. The Leon's comedians are playing to good business in the South under the management of Ida C. Ward.

The members of *A Breezy Time* (Southern) put in a unique claim to distinction, averring that of all the seventeen people of the company not one smokes cigarettes.

A four-act romantic play, *Broken Barriers*, by Willis Arden, will be acted by a professional cast at Carnegie Lyceum on Jan. 4, the receipts going to establish a hospital benefit fund for super-numeraries, to be drawn upon in case of the illness of professional extra people.

William A. Brady has about decided that *'Way Down East* will be given in London this Summer. Grace George may also be seen in the British capital.

Ada Bernard, who succeeded Jessie Mackaye as leading lady with Jefferson De Angelis, made a favorable impression, and she may again take the place now being filled temporarily by Paula Edwards.

Werner's Magazine for December publishes a series of Ben Hur tableaux, being seventeen reproductions in color of principal scenes of the play with instructions for their presentation as tableaux by amateurs.

A Spanish miracle play, *The Pastora*, closely resembling the second Towneley play, will be acted at Santa Barbara, Cal., on Christmas Eve, by local Spanish amateurs.

Viola Carlstedt, in *The Sprightly Romance* of Marsac, is the only one of the four Carlstedt Sisters still on the stage. Nesia, the eldest, is now the wife of Editor Allan Forman, of the *Journalist*; Toffa, the second, is married to Leon Kertfield, a lawyer, and Claudia is the wife of Bertie Wheeler, son of a Wall Street man.

James Pilling, Pierre Young, R. S. Rex, and G. A. Lindeman, who comprise the Golden Nugget quartette, with Arthur C. Alston's Tennessee's Gardner, sang before the inmates of the Mead Hospital, at Seattle, one afternoon during the engagement of the company in that city.

Frank Dietz has been appointed manager of the twentieth century watch meeting to be held at Madison Square Garden Dec. 31. An entertainment of extraordinary attraction is being arranged, the details of which will be duly announced.

Mrs. Hudson Liston (Millie Liston) is in Saginaw, Mich., attending upon her sister, Mrs. John W. Liston, who is very seriously ill in the Saginaw Hospital. Mrs. Liston will not resume her professional work during her sister's illness.

Mintenthal Brothers are no longer connected with the New and Great Stock company, having said their interest in the Mintenthal show, and Ed J. Horton, Harry Mintenthal has been sworn in the interest of Mintenthal Brothers, who are now producing *Barbers of Paris*, which will be produced in the near future.

The opening of the new Theatre Francaise, in Montreal, has been postponed for several weeks, owing to the illness of the actress, Mlle. Stirling. The recent season.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1891
The Official Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The special war tax on theatres was an absurd measure, aside from its injustice, in that it made no discrimination whatever as between theatres and companies of various classes and of varying abilities to pay the tax. It mulcted all alike. The persons that formulated the law displayed an ignorance of the business of the theatre as profound as the classification of theatres with manufacturing of playing cards and pawnbroking shops is absurd. The abolition of the tax will not only remove an unjust and indiscriminate exaction, but it will also eliminate one of the most startling examples of stupid law-making of which the Congress ever has been guilty.

A HAPPY PROSPECT.

One by one, as time permits, the philanthropic and beneficent and altogether admirable plans and purposes of the Theatrical Trust or Syndicate, as those plans and purposes have been outlined by the art devotees and the public-spirited persons that dwell amicably together in the partnership of that alternative name have been formed and announced from time to time, are finding demonstration. And the felicity thereof and therefrom—or perhaps several felicities—confound the atrabilious persons that have gratuitously assailed this noble and unselfish institution.

There is no denial of a plan on the part of the Trust or Syndicate to assimilate the stage interests of this country. Every member of the organization admits it, and the scribe of the organization, in the polished and graphic style that befits a scribe, has repeatedly declared it. But it is a benevolent assimilation, and there is nothing selfish or sinister in the plan. A few weeks ago, in a public print, the scribe of the Trust or Syndicate himself delivered a learned essay on a theoretical text as to theatres to prove what is daily becoming more self-evident—that the six members of the Trust or Syndicate are in their present business for health and recreation, and the benefits of their combination are disbursed generously for the good of the theatre at large, and chiefly for the encouragement and support of Art. It is true that the agreement entered into by these six philanthropists reads that the combination and control of the theatrical interests of the country are for the "sole benefit and protection of the parties hereto"—meaning, of course, the six and no more—but it now is becoming evident that this was merely a figure of speech—or, to be exact, a legal phrase, and we all know what a number of unmeaning and Pickwickian phrases there are in every legal document—and the fact that it really meant nothing is shown by omission of any reference to it by the scribe of the Trust or Syndicate in his illuminating essay aforesaid.

One has but to look about with impartial eyes to discover the blessings that flow in an uninterrupted stream from Trust or Syndicate control of theatrical interests. All the theatres of the first class in the country—or almost all of them—are the temporary homes of an unbroken succession of first-class "attractions," thanks to the philanthropic combination, and their managers and the public are happy. The Trust or Syndicate receives nothing whatever for the accomplishment of this ideal state of affairs beyond the thanks of the managers and the public—and a percentage. Almost every actor of prominence in the country is under the wise and unselfish guardianship of the Trust or Syndicate or of one of the six humanitarians that compose that distinguished charitable organization, and every actor thus cared for has but to wear purple and fine linen, eat at first tables, travel in luxury, and in all things to enjoy life. He has no troubles, and is happy. His professional detail is all arranged for him, and the coarse and rude grind of business is wholly eliminated from his life. He need not even think about the play he shall appear in, or what character he shall essay, until the moment of preparation for the public comes. Of course in these circumstances that vulgar impulse called ambition does not worry the actor on to independent achievement, and he is left as free as the birds, with no care for the morrow, for the morrow has been taken care of by the kindly persons that direct his existence. Of course it must be expected that these kindly persons should realize something from this more than paternal care. They do. And they admit it by purchases of steam yachts, high-stepping horses, luxurious places of residence and other material things necessary to their comfort and inspiring to their ruminations. Their ruminations, it need not be said, all relate to the furtherance of Art on the stage. In the felicitous Summer time, perhaps, the more prominent of the actors who are so well cared for by the philanthropists, into whose hands they have given themselves, may be invited

now and then to don yachting attire, or the garb of pleasure horsemen, and take happiness as the guests of their guardians. Truly, a felicitous condition of things, for which the actors show that they are deeply grateful.

There are others who are coming or are to come within the scheme of benevolent assimilation that are beginning to appreciate its beneficence. They are the sub-managers in theatres, and personal and business managers of actors and others that were necessary in the days of individual effort and competition, but they no longer are necessary. In due time they will be relieved of the cares of labor and permitted to enjoy life without it. The newspapers, too, that have so consistently and earnestly upheld the Trust or Syndicate in its beautiful assimilating process are beginning to more clearly see the benefits of the combination than before. Formerly the newspapers were forced to devote too much of their valuable space to the advertisements of competing managers and actors and others who no longer compete. The non-competitive state is the happier for all, even for the newspapers, for the newspapers now and increasingly may turn more of their valuable space to the uses of news. There is no longer in their advertising pages that distracting theatrical hullabaloo that characterizes contest.

It has remained, however, for the scribe of the Trust or Syndicate to unfold the newer and still more beneficent purposes of himself and his philanthropic partners. The disclosure was made last week in the *Chicago Tribune*, and is printed in full elsewhere on this page of *THE MIRROR*. It is worth reading. The Trust or Syndicate naturally—and excusably, to be sure—objects to the character and characteristics of first-night audiences in New York. Of course New York is the pivotal point, and when a reform in the character and characteristics of first-night audiences has been effected here it will be carried elsewhere, until the Trust or Syndicate determines that everything is lovely. The objection of the Trust or Syndicate to the first-night audience in New York is that it is made up of professional persons—lawyers and doctors and men about town—with a society element. They are all cynics, and according to the scribe of the Trust or Syndicate, they "go to the playhouse thirsting for blood." If they don't like the play they say so. Of course they ought to like every play the Trust or Syndicate has the kindness to put on, or, if they do not like it, they ought to keep their dislikes to themselves. It is an outrage to criticize a play. And the Trust or Syndicate won't have it. Who can blame this benevolent and philanthropic organization for getting angry about such a matter? And the Trust or Syndicate is going to remedy it. "As fast as we can," says the prophet of the Trust or Syndicate, "we are finding out these persons and are making it difficult for them to get entrance to the theatre on first-nights." Of course the so-called critics that are so offensive as to cynically regard the plays of the Trust or Syndicate can hope to fare no better. But the Trust or Syndicate in good time will need the good wishes of none of these persons. It will work its admirable plans to perfection. It may need a few new laws, but the reform has been bespoken. Persons that go to the theatre nowadays and are so lost to all sense of propriety as to criticize a play or its performance will be kept out of the theatres. Speed the day! The present is full of promise of these things. And when they shall come to pass, the great mass of theatregoers—not the critical few—will be taken care of also. Thus the individual theatregoer, as he is kicked or thrown out of a theatre at the end of the play, after he has been haled to and hauled into it, may exclaim with the Jew of the legend: "Vat a system!"

PLAYS OBTAINED.

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NEW YORK AUDIENCES IN DISFAVOR.

Chicago Tribune.

New York first-night audiences, according to Marc Klaw, are assemblages which ought to be abolished. He says they are composed of cynics, whose sole joy in life it is to pick flaws in what the talent of others has created. Mr. Klaw, who is the head of the firm of Klaw and Erlanger, is in Chicago to witness the opening performances in Sweet Nell of old Drury of Miss Ada Fahan, whose manager he now is.

"I do not like a New York first-night audience," he said yesterday. "nor does any one else outside of the morbid mob which comprises it. It is made up for the most part of professional men, lawyers and doctors, and men about town. There is the society element, of course, but that is neither so marked nor so obtrusive. Those cynics go to the playhouse thirsting for blood. I was standing at the entrance of a theatre one night not so long ago, and after the performance a well-known surgeon brushed past me. 'That is a good play,' I heard him say, 'but it will not make any money.' Now, just think of that fellow and his view of life. There he was, coming from a place of amusement, a place where he had gone presumably to be amused, and thinking only of dollars and cents. I hear talk sometimes about sordid managers, but I never knew a manager as sordid as he. Nor is he an exception by any means."

Mr. Klaw continued with the statement that the abuse was becoming so crying that steps were being taken to remedy it.

"As fast as we can," he said, "we are finding out the persons in this class and are making it difficult for them to get entrance to the theatres on first-nights."

By "we" the reference supposedly was to the theatrical syndicate, of which he is one of the heads and a chief defender.

NOTES OF NEW THEATRES.

The new Baker City, Ore., Opera House is a brick building, four stories high, designed on the most modern plans. The stage is 29 x 60 feet, with every mechanical facility for handling scenery. In parquet, balcony and gallery there is a total seating capacity of 1,100. Dressing-rooms are arranged on either side of the stage. The theatre will be under management of George L. Baker, formerly at the Marquand Grand, at Portland, Ore. The opening will occur about Jan. 1.

The new Bradley Theatre, Putnam, Conn., under the management of Richard Gorman, will be ready to open Feb. 1.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unperformed or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of *THE MIRROR* will be forwarded.]

D. E. W., Dallas, Tex.: Ritzmann, Broadway near Twenty-second Street, New York, sells theatrical photographs.

R. S. E., Kansas City: Alice Nielsen's manager, Frank L. Perley, 1402 Broadway, New York city, can supply you with the souvenir books of Miss Nielsen.

F. E. E., New Bedford, Mass.: James K. Hackett and Mary Manning have never started jointly. Miss Manning's stellar debut was made this season.

C. S. E., Indianapolis: There are good hotels in every town that make special rates for performers. The names of some may be found in the advertising columns of *THE MIRROR*. The stage door-keeper or property man of the theatre can probably supply all necessary information on the subject.

C. H. C.: "1. In copyrighting plays is it customary to file with the printed copies diagrams of stage settings? Is it necessary or essential?" No. "2. Are the dramatizations of novels copyrighted by the dramatizers?" The copyright of a novel also includes its dramatic rights, and thus all those rights usually are vested in the original author. It sometimes happens, however, that the author of a novel disposes of the dramatic right to his work separately, as it also sometimes happens that the author himself, either alone or in collaboration with another, makes a play from his story. In which cases it is easy to infer the procedure. Where a story is dramatized, too, it sometimes happens that the play version of it differs materially from the original story, and in case of such difference, of course, a separate copyright is taken out.

THE PLAYERS' CHRONOLOGY.

December.

- King Theatre, Vienna, burned, 1881.
- Auditorium, Chicago, dedicated, 1880.
- Birth of Leonard Grover, 1835.
- The Plunger produced at Fall River, Mass., 1889.
- Death of Sarah Stark Thorne at San Francisco, 1898.
- Will Mountford killed by Lord Mohun, Captain Hill and others, 1692.
- Debut at Drury Lane of Mrs. Richardson as Juliet, 1776.
- Debut at London of Clara Fisher Maeder, 1817.
- Debut of Henry Woodward at Goodman's Inn Fields, 1730.
- King appears as Maltravio for the first time at Drury Lane, 1771.
- Debut of Kate Bateman, 1846.
- Death at Washington, D. C., of Helen Western (Mrs. Jas. A. Horner), 1868.
- Death in California of William H. Barker, 1861.
- Birth at Dublin of W. E. Cavanagh, 1833.
- Birth at Stoneham, Mass., of Georganna Langley (Mrs. Charles Furber), 1845.
- Death at Philadelphia of Edwin Forrest, 1872.
- Death at Islington, England, of Colley Cibber, 1757.
- Death at New York of George Henry Gilbert, 1866.
- John Brougham's John Garth produced at Wallick's Theatre, New York, 1871.
- Debut at Bedford of Julius Brutus Booth, 1813.
- Robert Mantell's stellar debut at the Fifth Avenue Theatre, New York, 1886.
- Jannuschek produced Catherine of Russia at the Walnut Street Theatre, Philadelphia, 1877.
- Doagles, by Rev. John Home, produced at Edinburgh, 1756.
- St. James' Theatre, London, opened, 1835.
- St. Thomas Moore's Mangora produced at Lincoln's Inn Fields, 1717.
- Death at Brighton, England, of Walter Lacy, 1808.
- Death of William Gorman Wills, 1891.
- Birth in Yorkshire of Madame Ponzi (Elizabeth Ponzi Wallist), 1818.
- Birth of Francis Maria Keeley, 1790.
- Death at Florence, Italy, of Alexander Sadykh, 1896.
- Metamora produced at the Park Theatre, New York, 1829.

LETTER TO THE EDITOR.

In Expression of Gratitude.

38, THIRD STREET, BROOKLYN, DEC. 8, 1900.

To the Editor of *The Dramatic Mirror*:
Sir: Besides thanking in person those who showed such generosity and kindness to me in my recent visit, I feel that I should also use this medium for thanking the Sire Brothers of the New York Theatre, all the artists who appeared at the entertainment given Dec. 6 for my benefit, and the society of "The White Rate of America," from whom I have received the sum of \$1,000. Respectfully,
FRANCIS M. GRIFFIN.

THE USHER.



The Christmas Mummer, combined with the regular issue, will appear next week. It will contain any number of attractive novelties, both literary and artistic. In point of fact it will be illustrated more extensively than any of our preceding holiday issues.

The cover, which has been designed and drawn on stone by Ernest Haskell, is lithographed in several colors. The chief feature is a chic and charming figure and the effect both of drawing and color is "stunning." Besides Mr. Haskell the artists who are represented by some of their most characteristic productions in this number are Henry Mayer, L. B. Aspell, Walter W. Burridge, Matt Morgan, Jr., F. W. Monahan, Walter Hale, Sewell Collins, A. Wied, C. A. Higby, A. Breakspear, and Edgar Keller.

Among the many contributors of stories, sketches, verse, and other reasonable matter may be mentioned J. E. Dodson, Henrietta Crossman, Lorimer Stoddard, Willard Holcomb, Eleanor Merron, Howard Paul, Cissie Loftus, Percival Pollard, Rose Eyttinge, John Maguire, Rev. Walter Bentley, John Ernest McCann, Monroe H. Rosenfeld, William J. Lawrence, Leon Mend, A. L. Parkes, Alexander von Hegedus, Joseph I. C. Clarke, Rollin Cutter, Pearl Eyttinge, Stephen Power Otis, Sydney Toler, Ione Chamberlain, Ormsby A. Court, Schenck Cooper, Frank Oakes Rose, Francesca di Maria, Errol Dunbar, Malcolm Douglas, Philip Jacques, Randolph Hartley, George Fuller Golden, Kate Masterson, and Age Toxen Worm. This partial list of writers will suffice to indicate the variety and broad range of the contents.

In addition to the features briefly named the Christmas Mummer will present a large gallery of portraits of members of the profession. The number, in fact, will be the essence of what is most interesting in contemporary theatrical life.

Some of the plays that are nailed together in haste to take advantage of an alleged craze for a certain theme or character are wonders. The success of *Mistress Nell* in New York has resulted in an avalanche of pieces on the subject of Nell Gwyn, manufactured by writers and carpenters in the vain expectation of getting a slice of it.

They seem to forget that there is no especial demand for comedies in which Charles' rollicking favorite disports, and that *Mistress Nell's* good fortune is solely the reward of a specific play and an individual player. This is emphasized by the kindly but unfavorable verdict rendered by the Chicago critics last week in the case of *Sweet Nell* of Old Drury, in which Miss Behan is playing.

In Boston recently a *Nell Gwyn* play was given by a stock company with several peculiar departures in the line of anachronisms. Lines from Thackeray were freely introduced; modern gags were interpolated; and the final curtain fell upon the closing verses of Owen Meredith's "Aux Italiens."

The mathematical genius who fixes the dates for souvenir observances at the Lyceum, Garrick and Madison Square has again slipped a cog or two.

The one hundredth night of *A Royal Family* was announced as occurring last night, Dec. 10. That was in fact the eighty-third night and the hundred and ninth consecutive time at the Lyceum.

David Harum is falsely scheduled for its one hundredth performance at the Garrick on Dec. 17. On that night it will reach its ninety-first representation at that stage.

The Harum record, while bogus, is modest, however, in comparison with the managerial statement that Hodge, Podge and Company will be acted for the one hundredth time at the Madison Square on Dec. 21, when, as a matter of fact, it will then reach its seventy-first performance there—one day short of the finish of its ninth week in this city.

James O'Neill has played *Monte Cristo* about 5,000 times. The total may be more or less, for he has kept no accurate record of the number of representations, and he reaches these figures by an approximation based on the years it has been the leading feature of his repertoire.

Mr. O'Neill has tried hard to escape from the role, although it has been the means of his accumulating a fortune. Naturally, an actor of his talent, skill and experience would like to vary the monotony of acting one part and besides the ambition which first brought him to the front has never been lost, despite the deadening influence of repeating interminably the character that has proved a golden one.

He has tried Hamlet and Virginius among

the classics and several new plays that have commended themselves to his judgment from time to time. In the opinion of many scholarly critics he gave us the best Virginius the stage has had since the remote lay of the giants, Forrest and Macready. The public admired the interpretations, but they would not let O'Neill put away the vengeance-seeking, plutocratic hero of the elder Dumas, and so, after each attempt to break the chains of *Monte Cristo*, he has been forced to return to him.

Some one asked O'Neill the other night, after he had finished a performance at the Academy, how it was possible, after playing the part so many years, that he could act it night after night with as much invariable freshness, spontaneity and enthusiasm as if it were a new role.

"By living it every night," he answered. "If I were not able to bring my imagination into play every time I act the character I should have found the task intolerable, if not impossible, long ago."

That is one reason why the impersonation has been and is still attractive and stirring. The audiences at the Academy follow it with the breathless interest that might be expected if *Monte Cristo* had the element of novelty.

A number of the best attractions are going to the Pacific Coast this season, where the playgoers will think that old times have come again after a renewal of the almost forgotten pleasure of seeing several of the leading stars and a group of new plays acted by companies of the same kind that appear in them in the East.

The far West is prosperous and its people are prepared to give royal rewards to those worthy to receive them. The Grand Opera company has just had a splendid engagement in San Francisco—so profitable, indeed, that it will go there again next year.

San Francisco was a dramatic Mecca until Heymann monopolized it and, with the aid of Charles Frohman and others, eventually succeeded in destroying its theatrical importance before abandoning it. Now Frohman is turning his avid eyes toward it again, and while the effects of the later and greater monopoly established in the East will prevent it, in common with other large communities, from receiving the full measure of worthy offerings, nevertheless, because of its return to financial vigor, the city of the Golden Gate will fare better than it has in a good many years.

Howard Paul, who flits from London to Paris during the winter season, sends me an account of a curious and characteristically Parisian prank played by French actors recently. He writes:

"As your correspondents have told you, Zola's *L'Assommoir* was lately revived in Paris and attracted crowded houses at every performance. The other day Mons. Guity (who was formerly Sarah Bernhardt's leading man) and Mlle. Suzanne Desprais, who enact the roles of Coupeau and Gervaise, dressed up in the costumes they wear on the stage and spent some hours rambling through the perils and slums of Belleville and Montmartre. They were accompanied by Jules Hurst, who wore the much splashed garb of an *ouvrier*—a plasterer.

"The trio lunched at a workman's tavern, and even entered a workhouse, where they thoroughly realized in real life the well-known scene that they were acting nightly. There was not the faintest sign of recognition among the washerwomen, although they stared hard at the new-comer, who actually seemed to limp like Gervaise.

"Of course this unsuspected pilgrimage was made for a lark, but M. Guity protests, apart from the fun it afforded, that it gave him several points that may be useful in his representation. The *Gil Blas* made excellent 'copy' out of the adventure, turning on one of its most enterprising young writers, who served up two florid columns of picturesque and imaginative description for the entertainment of its Bohemian readers."

AGAINST SUNDAY PERFORMANCES.

The fight between the Ministerial Alliance and the theatre managers of Denver against Sunday closing is still on. Dean Hart, who failed in his efforts before the City Magistrate to secure the enforcement of the city ordinance, determined to invoke the State law on the subject and has lodged complaints with the District Attorney. Meanwhile the ministers are appealing to their congregations to sign petitions favoring the closing of the theatres here on Sundays. As a counter irritant the managers of the theatres will offer to their patrons and the public generally for signature a petition addressed to the incoming Legislature asking that all laws prohibiting the opening of theatres on Sunday be repealed. The fight gives promise of being a long and bitter one.

The police of Atlanta, Ga., are moving against Sunday performances. Edward Strauss and his orchestra were booked to appear at the Grand opera house last Sunday, but the chief of Police notified Manager De Gize that he would not allow any Sunday concerts, whether sacred or otherwise. There is an old State law in Georgia prohibiting any kind of a performance in a theatre on Sundays. The ministers of Atlanta are fighting all Sunday concerts, even in the parks.

CLOSING OF ROBERT OF SICILY.

Joseph Hawthorth's tour in *Robert of Sicily* closed at Saratoga on Saturday, and the company returned to town. It is said that the closing is merely temporary, and that the play will be seen soon in New York. The play appears to have been received with favor, and the work of Mr. Hawthorth, Alexander Kearney, Miriam Nesbitt, and Mabel Amber was greatly praised.

TO REPEAL THE WAP TAX.

The bill reducing war taxes that will be submitted to the House of Representatives, Washington, D. C., on Friday, by the committee on Ways and Means, also contains the repeal of the war tax on theatres.

DEATH OF ARDY SAGE RICHARDSON.

Mrs. Abby Sage Richardson, the noted woman of letters, died last Wednesday morning, Dec. 5, in Rome, Italy, where, with her son, William Sage, she had gone to spend the winter. When she left New York, early in October, she was far from well, and it was in the hope of regaining her health that she decided to rest in Europe for a year. She spent a month in Paris, and had been in Rome only a few weeks when she was taken ill with pneumonia. Her friends here had no knowledge that her condition was serious until the arrival of the cablegram giving news of her death.

Mrs. Richardson, whose maiden name was Abby Sage, was born in Massachusetts, in 1837. When a girl she developed uncommon literary talents, and upon reaching womanhood she came to New York to devote herself to writing. Her early efforts were well received, and being a rare conversationalist, as well as a woman of extraordinary beauty, she at once made a brilliant social success. Early in the sixties she was married to Daniel MacFarland, a lawyer and politician. The union was far from being a happy one. Mr. MacFarland was a man of peculiar mind, morbidly jealous and strangely prejudiced. He was unsuccessful in his practice, and the wife, in order to properly provide for her two sons, William and Percy, gave recitations and readings in private houses. She was very successful in these enterprises, and in 1866 she was engaged as a member of the company at the old Winter Garden. She appeared as Nerissa in *The Merchant of Venice*, to the Shylock of Edwin Booth and the Portia of Marie Mathews Scheller. Later she resumed her readings, and also held positions in several schools as a lecturer on literature.

In 1868, after having endured much at the hands of her husband, she obtained a divorce, and thereafter supported herself and her children by her public readings. A year after her separation from Mr. MacFarland she became engaged to be married to Albert Deane Richardson, who gained fame during the Civil War as a correspondent for the *New York Tribune* and afterward was an editor on that paper. Shortly before the day set for the wedding Mr. MacFarland shot and mortally wounded Mr. and Mrs. Richardson. The dying man was carried to the Astor House, where his fiancée at once went to care for him. They were married by the Rev. Henry Ward Beecher and the Rev. G. B. Frothingham, although no hope was entertained for Mr. Richardson's recovery. A few days after the ceremony the bridegroom was dead. Mr. MacFarland was tried for murder and was acquitted on the ground of emotional insanity. He went West, and died a student of years ago in Colorado. The bloom of this tragedy hung over Mrs. Richardson through the rest of her life.

After recovering somewhat from the shock of her bereavement Mrs. Richardson returned to literary pursuits. She edited and published a volume of Mr. Richardson's writings entitled "Garnered Sheaves." Later she edited "Songs from the Old Dramatists." Among her best known books are "Familiar Talks on English Literature," "Old Love Letters," "Stories from Old English Poetry," "The History of Our Country," and "Abraham and Heloise, a Medieval Romance." But it is chiefly as a critic, an essayist and a dramatist that Mrs. Richardson will be remembered. She possessed keen discernment, fine literary taste, and wrote in a lucid and graceful style.

Mrs. Richardson's success as a writer of plays came to her comparatively late in life. Since her brief career as an actress she had been an enthusiastic lover of the stage and a diligent student of the drama. But it was only in recent years that she came into public notice prominently. She translated and adapted many of the French plays produced by Daniel Frohman at the Lyceum, among them being *A Woman's Silence*, in which Georgia Cayvan appeared, and *Americans Abroad*. Of her original plays the most successful is *The Pride of Jennico*, which she wrote in collaboration with Grace Livingston Furniss. With Miss Furniss she also wrote *A Colonial Girl*, which was produced at the Lyceum. Another of her dramas was *The First Gentleman of Europe*, that met with considerable success. She recently completed a dramatization of Stanley J. Weyman's novel, "Sophia," and it was her intention to make a dramatic version this winter of the novel, "Robert Tounney," written by her son, William Sage.

Mrs. Richardson's only near relatives are her two sons, William and Percy Sage. The latter is now touring in the Southwest with *The Princess of Zenda* company, of which he is manager and part owner. Funeral services were held over the remains of Mrs. Richardson in Rome and they were placed temporarily in a vault there pending their removal to America for final interment.

LICENSE DISPUTE AT HARTFORD.

Hartford, Conn., was excited last week over a dispute between Manager H. C. Parsons, of Parsons' Theatre and the Amusement Committee of the City Council, that ended in a victory for the manager. It appears that the committee, consisting of three members, issues all amusement licenses and receives ten per cent. of all fees therefrom. Besides this, the committee never have shown any aversion to accepting free passes from the theatre managers. The giving of these passes was not compulsory, but when ever possible the managers have accommodated them. On Thanksgiving Day one of the committee asked for two seats at Parsons'. He was told that the house would be sold out, but that he might have seats for the same attraction the next evening. At that the councilman waxed wrath and departed. The following day Manager Parsons appeared before the committee to pay his monthly license fee of \$25, the published rate. He was informed that the committee had decided to raise the fee to \$2 a performance, with the stipulation that six seats for each performance should be reserved for the committee. Manager Parsons refused to acquiesce in this arrangement or to pay the \$2 license. He opened his theatre without a license and was summoned to court by the committee. Meantime the papers had spread on the incident, and the sentiment of press and public was with Manager Parsons. The committee, before the case came to trial, dropped the prosecution and issued Manager Parsons a monthly license on the old basis. It is said that as a result of the indignation aroused over the matter the power of licensing will be taken from the committee and vested in a single individual, probably the Mayor or the Chief of Police.

COQUELIN AS A LECTURER.

Constant Coquelin delivered a most interesting lecture on the French poet, Beranger, at Carnegie Lyceum last Tuesday afternoon, under the auspices of the Alliance Francaise. The audience, composed mostly of women, crowded the hall and listened to M. Coquelin attentively. Professor Adolphe Colin, of Columbia University, president of the Alliance, introduced M. Coquelin, who began by reading Beranger's beautiful poem, "The Tailor and the Fairy." He then proceeded to give a terse, comprehensive sketch of the poet's life, interspersing it with readings from his works. In this manner Coquelin imparted new changes in Beranger's fortunes, his character, his spirit, as shown in the character of his poems and songs. He gave instances of the poet's deepness and nobility of character, declared him against the charges of egotism and hypocrisy, and closed with a sincere tribute to Beranger, the poet and the man.

Coquelin's manner of delivering the lecture was informal and placed him at once on terms of intimacy and cordiality with his audience. He remained seated at a small table, read from his manuscript in a conversational tone, without gestures, yet holding Beranger's life by intuition and facial expression. His recitation was clear and distinct, and his recitation of the verses was so beautiful. At the conclusion of the lecture there was hearty applause, and Professor Colin thanked M. Coquelin in a short speech.

PERSONAL.



BERNHARDT. Here is a portrait of Sarah Bernhardt in the part of La Princesse Lointaine, a dramatic poem by M. Rostand. The character is of that age indefinitely known in fable and romance as "once upon a time."

HALL.—Pauline Hall will appear in Chicago on Jan. 7 in her original role in *Ermione* with the Castle Square Opera company.

ODELL.—Maude Odell has resigned from the Imperial Stock company, St. Louis, objecting to an extra matinee without additional salary. She will appear with the Castle Square Opera company in Chicago on Dec. 21, singing the contralto lead in *Rob Roy*.

CLARKE.—Creston Clarke will close his season in *The Only Way* on Dec. 15 at Danville, Ill., the production being too heavy, it is said, for one night stands. The company will be brought to New York.

FIELD.—Al. G. Field has just been elected to life membership in the Elks, the honor coming to him from his home lodge, Columbus, O., of which he is Past Exalted Ruler, in acknowledgment of the many services he has rendered the lodge and the order generally.

EVANS.—Lizzie Evans played Chip in Fogg's Ferry at Troy on Thanksgiving Day for the first time in ten years with marked success. In the first act she wore the clothes that she had laid aside ten years before.

GILFOIL.—Harry Gilfoil has been in a hospital in Salt Lake City suffering from an abscess in the throat.

ARTHUR.—Joseph Arthur will be the guest of honor at a dinner to be given by the Columbia Club of Indianapolis on Christmas Eve when Mr. Arthur's latest play, *Lost River*, will be presented in that city.

SOUSA.—John Philip Sousa and his band will play an engagement of four weeks at the international exhibition to be held next year in Glasgow.

HUGHTON.—The Reverend Dr. George C. Houghton, rector of the Little Church Around the Corner, had an ankle tendon strained last week by a slamming door that caught his foot. He was unable to preach on Sunday when his place was taken by Bishop Worthington, of Nebraska.

KING.—Everett King is winning unusual praise for his work in Shakespearean parts at the Academy of Music, Halifax, where good representations of Shakespeare are appreciated. As a token of the interest in Halifax in the revivals there of Shakespeare note may be made of a strong sermon by the Rev. Dr. Block, of that city, in which he holds that Shakespeare is a teacher of morals and religion.

SYLVA.—Marguerite Sylva was taken ill last week at Kansas City. Some of her dates for *Princess Chic* were canceled, but she hopes to reappear in a few days.

GROBE.—Grace George suffered severely last week with a sore throat which necessitated a slight operation, but she was able to appear last night in *Comedienne*.

DE ANGELIS.—Jefferson de Angelis and his company will be in town next week, rehearsing and securing new costumes, previous to opening in *A Royal Rogue*, at the Broadway Theatre, on Dec. 24.

CAYVAN.—Georgia Cayvan was still reported last week to be very ill at Sanford Hall, Flushing, N. Y., suffering with nervous prostration.

FRANK.—Mark Frank's stories, or some of them, may soon be staged, Paul Kester being already at work on a dramatization of "Tom Sawyer" with "Hickety, Pety" to follow.

CHAMBERS.—Hudson Chambers arrived from England on Saturday, to look at our country, with a view of putting some of it in a play. He had not been here since the production of *The Usher* at the Lyceum.

BROCKHAUSE.—Sarah Bernhardt's coachman, footman, valet, and a maid are scheduled to arrive from France this week in order that Madame Bernhardt may be able to make a triumphal tour of the United States.

NEWSPAPER.—A. G. Newhouse is expected to make a tour of the United States, visiting the theatres and other places of interest, and to make a collection of the names of the actors and actresses who are prominent in the theatre.

REYNOLDS.—The Rev. Dr. George C. Reynolds

HOWARD KYLE AS BATTAN BURE

One of the successes of the season is the production of Clyde Fitch's Revolutionary romance, Nathan Hale, with that Sterling actor, Howard Kyle, as Nathan Hale and Nannette Constock as Alice Adams. A large number of New York people went on to New Haven with Manager W. M. Wilkinson last week to see this performance. The author was delighted with it. "The production of my play, Nathan Hale, with Howard Kyle and Nannette Constock in the leading roles, more than satisfied me in every particular," said Mr. Fitch. "It is a thoroughly successful, sincere interpretation, delighting an author. Every role is played really to perfection, the scenery is beautiful, and when I saw a crowded house laughing and crying and calling out to the actors a dozen times, I thought to myself, 'Well, that's what an all-round good production, a splendid company and first-class management do for a play.' Mr. Fitch went behind the scenes and thanked everybody. Nathan Hale will be played in the largest New England cities, thence will go to Philadelphia, and later will be seen in New York.

any play she has had. There were not too many clever lines and there were sundry dull moments, but it all went quite well enough, giving Miss Irwin excellent opportunity to display her wonderful talent as an entertainer. One remarkable feature was the introduction of the inevitable songs all at once in a plausible manner, instead of their interpolation at all sorts of impossible times and places. Miss Irwin offered two new, bright, tuneful, catchy songs, "When I'm by Her Side" and "My Little Jungle Queen," which promise to become immensely popular, both by Hogan, Gray and Northrup. Of course, the star, concerning whose irresistible, unending quality of humor no word is needed, whose pretty, tuneful, all-around always delightful and sung in strictly manner.

Ignacio Martinetti as a foreign count and Joseph M. Sparks as a comic Irishman, each with a capital song, made pronounced hits, while George A. Beane, Bert Thayer and Roland Carter did admirable work. Mabel Florence played a difficult part with much skill and good taste. The other roles were handled with care, and the play was well mounted.

Last evening Madge Smith, Attorney, was put on as the regular bill, replacing The Belle of Bridgeport.

Comedy in four acts, by John C. Dixon. Produced Dec. 6.

Mr. Newman	George Andette
Maurice Richmond	John C. Dixon
Baron Elmer	Lewis Wood
Count Elaine Rose	Henri Laurent
John Coleman	Edward Sweeney
Barry	Frank Beal
Ray	Mark Harrison
Alphonse	W. Lamb
Leora	Erna Butler
Mrs. Campbell	Alice Saunders
Baroness Rondel	Isabel Pitt Lewis
Alfred	Margaret Judith Pitt
Little Laura	Felix Joseph

At the Herald Square Theatre on Dec. 6, Manager Sam S. Shubert gave the first of a series of special matinee performances which, it had been announced, should serve to exploit the work of new authors, and to aid such charities as might be nominated to benefit by the receipts. There was an audience of fair size that hugely enjoyed the proceedings, but probably not in the way that they were meant to be received.

The plot of the play appeared to concern the case of a scheming mother, Mrs. Campbell, who sold her daughter, Laura, to a millionaire named Newman, receiving \$25,000 for the sale. Newman, too, had a grown-up daughter, Anna, whom he wanted to marry to a foreign count. But Anna preferred to wed one Coleman, a horse dealer, who eventually inherited a title, and Laura wasn't his daughter. Newman, she fell in love with Maurice Redmond, an artist, and would have run away with him, no doubt, had not her little child walked in on a love scene and recoiled the wife to a realization of duty to the man who had paid for her. This at best is merest conjecture, for no one could tell

Just how it all ended may never be known, for at the crisis just remarked, an extraordinary thing occurred. Richard Mansfield's choir boys, who sang even worse than in King Henry V, chanted up without, and the author, playing Marlow, hastened to an entrance and shouted off for them to shut up. Then, after a few hazy lines, he announced to the audience that he had done all he could for them and walked off. Whereupon the curtain descended.

It was a pity that the critics were so utterly worthless, and so beyond remedy. And it was unjust to criticise the work of the players who undertook the perfectly hopeless task of acting in such a fearful and wonderful failure. Notably excellent performances, all things being considered, were offered by Edward Emery, Margaret Ethelin Pitt, and little William Joseph. The latter named proving an exceptionally clever child actor, Pitt's father struggled bravely with the impossible part of Laura, and the others also battled nobly against overwhelming odds.

Star—The Merry Tramps.

The Royal Lilliputians made their first appearance in this city last evening in a farcical spectacular piece called *The Merry Tramps*. The tramps, impersonated by Franz Ebert and Louis Merkel, go through a series of adventures that take them from a street in New York, in the first act, to fairyland in the last.

There is no plot to speak of, but there is plenty of action. There are several diminutive players in the company, and they are continually getting in and out of scrapes of the most amusing kind. In sharp contrast to the midgets there are in the company several men of more than ordinary height, and this contrast affords opportunity for many laughable scenes and situations. The antics of the actors, large and small, kept the house in a uproar. There were many children present last evening, and the rolls of laughter were music to the ears of their elders.

Franz Ebert was captain, and he and Lou

The house was not crowded last evening.

Play in four acts, dramatized from Paul Leices-
ter Ford's novel, by the author and Edward
E. Rose. Produced Dec. 10.

Charles Fownes (afterward John Breckton)	
Philemon Hennen	Robert Dromet
Lord Clowes	Rur Melintosh
Colonel H. G. H. G. H. G.	A. S. Lipman
Squire Meredith	Charles H. Collins
Squire Hennen	Martin J. Cody
Colonel Kahl	Carl Ahrendt
Major Bagby	Anthony Beutelle
Lieutenant Piel	John D. O'Hara
Private Rager	E. R. Niell
Trainer Roscomb	C. W. Haskins
Major Hengst	Sydney Mordant
Lieutenant Smith	John W. Mitchell
Mrs. Meredith	Helien Tracy
Tubitha Drinkwater	Amos Eiland
Snakes	Vivian Edmund
Squire Meredith	Wm. H. H. H.

Before one of the largest and most fashionable audiences of the season, Mary Manning made her New York bow as a star at Wallace's last evening. She appeared in the title-role of *Janice Meredith*, a four-act play made from Paul Leicester Ford's novel, by the author and Edward L. Rose. The popularity gained by Miss Manning while leading woman of Daniel Frohman's Stock company, combined with the vogue of the novel, made the demand for seats immense, and the theatre was packed to the last seat.

As nearly every one has read "Janice Meredith," it is hardly necessary to detail the story of the play here. Enough to say that the first act takes place at Squire Meredith's farm, Greenwood, N. J., in May, 1776. During a visit of some British officers to the Squire, who is Tory, it is discovered that Charles Fownes, the Squire's bondman, has aided the Americans. The love of Fownes for Janice, daughter of Squire Meredith, is disclosed, as is the fact that Fownes is really Charles Brereton, son of Lord Howe, the British commander. Fownes is arrested and confined in a prison, where he meets the English girl, Hennon, also a suitor for Janice. The girl, unknown to Brereton, makes possible his escape, and he flees to join Washington, believing that Janice betrayed him. The second act shows the Squire's home occupied by the British and Hennon, who has won Mr. Meredith's consent to his marriage with Janice. Fownes, now Colonel Brereton, of Washington's staff, is on mission to General Lee, and attempts to secure a fresh horse at the Meredith stables. He is seen and takes refuge in a room where Janice is. He then learns of her aid in his escape. To British come to the room, and again Janice saves her loved one's life. Her action is discovered and she is arrested.

The third act is at the headquarters of Colonel Kahl, the Hessian commander, at Trenton where Janice is a prisoner, though in favor with Kahl. Brereton enters the house disguised as a Hessian. In protecting Janice from insult her identity is revealed, and he is again arrested and sentenced to be shot at once. Janice has means for escape, and she escapes with Washington's information secured by Brereton. Before Brereton can be shot, Washington, having crossed to Delaware, attacks Trenton, and the act ends with triumph for the Americans. The last act is in Yorktown, and recounts Lord 'Clowes' attempt to abduct Janice, her rescue by Brereton, the mutual confession of love, and the surrender.

The dramatic possibilities of "Janice Meredith" were very evident to the reader, and was to be expected, the dramatization has resulted in a stirring, exciting play. It is not good a play as one could wish, inclining to the conventional in its development and to the melodramatic in its situations. The changes in the book are many and tend, as a rule, to bring Janice into greater prominence. There is plenty of action; there are patriotic speeches that brought applause just as they do down the Star, and each act has an effective climax. In short, Janice Meredith is just a good melodrama, dealing with an interesting period, but possessed of no striking merit, and dependent for its success upon the enactment of its characters.

This character could have had no more convincing exponent than Miss Manning. Her success last evening was far greater than any star might expect. An ideal Janice she was, indeed, even a better Janice than she of the novel. For Miss Manning's Janice was not a vain flirt of the book, but a bright, merry girl inclined to coquetry, but as sweet as Miss Manning's temperament. Exactly suited to the role, and her spontaneous buoyancy, and winsomeness, added to her understanding as an actress, made her portray one of the most lovable we have seen in many moons. Her magnetic presence dominated the performance, and she won a huge personal

Burr McIntosh found a congenial role in Philomena, and has never done better work. He made a hit of large dimensions. He gave a richly drawn sketch of the gawky country boy, and played in precisely the right comedy spirit. Earl Dwoight was very successful as Benton, and demonstrated his right to rank among the best of leading men. He gave a sincere earnest performance, excellent in conception, execution, and always telling.

Another success was that of Amy Ellick, whose *Tabitha Drinker* was admirable in its sweet girlishness, and was acted with most artistic finish. The other roles, though of lesser importance, were ably interpreted, the best of these being those of Mrs. A. B. B. by Mrs. Little; the Squire Merdith of Charles M. Collins; the Colonel Kahl of Carl Ahrendt and the Sir of Vivian Bernard, competent performances. The songs were given by A. S. Lipman as Lord Clough, George Backus as Lieutenant Mowbray, and Harry T. Smith as the Duke of Devonshire.

Every care had been taken with the mount. The scenery, by Arthur Voegtlin and Eric Gros, was of the best; the costumes were handsome and historically correct, and the furniture and other accessories were of the period. The stage-management of R. A. Roberts was satisfactory.

The energies of the Metropolitan Grand Opera company were devoted last week to repetitions of Lucia di Lammermoor, Il Trovatore, and Esmeralda, and to the presentation for the first time this season of Verdi's La Traviata.

Drama in five acts, by Otton Erich Hartleben
Produced Dec. 6.

Eduard Reimann	Heinrich Lange
Hugo von Marschall	Heinrich Habich
Harold Hofmann	Otto Erbner
Peter von Rumburg	Jacques Horwitz
Paul von Rumburg	Georg Raschel
Ferdinand von Göttrich	Georg von Göttrich
Max von Bielowitz	Gustav von Scherff
Hans Rudolf	Adolf Zimmermann
Bruno von Klewitz	Eugen Hohenwarth
Franz Glahn	Vladimir Schamburg
Ernst von der Leyen	Emil Siebert
Dreves	Adolf Teichy
Heinrich Kettlbusch	Willy Frey
Joseph Wnochowicz	Jacques Lurjan
Die Friedlich-Neitzen	Franz Kiersch
Eugen Schmitt	Max Hansen
Der ranzelste Hauptmann	Adolf Hofmann

At the Irving Place Theatre, last Thursday evening, Heinrich Conried's resident stock company presented, for the first time in America, Erich Hartleben's drama, *Rosenmontag* (*Rose Monday*). The play was very successful, and caused considerable discussion in Germany when it was first performed, and its production here was regarded with unusual interest by those who keep in touch with the movement of the German stage. It is, however, a drama so filled with the prejudices of the Fatherland, and so thoroughly interwoven with the color of modern German thought that its scenes strike but rarely a responsive chord in an American, even a German-American audience. The whole spirit of the play is based upon militarism, and in order to feel at all keenly the strength of many of its situations one must be thoroughly saturated with the German military idea. The play is in the style, however, at least one important element of German interior drama, and appreciated by every one. As in most German plays of its class, this thread is sombre-hued and leads to a melancholy climax.

The plot may be outlined briefly. Lieutenant Hans Rudorff, a young army officer, has lived for a year with a mistress, Gertrud Reimar, who is the daughter of a mechanic. Two cousins of Hans, wishing him to forsake the liaison which will hamper him in his career, make him believe that Gertrud is unfaithful to him. He then becomes engaged to marry the daughter, August Schmitz, a wealthy merchant, and gives his word of honor to his colonel that he will never see Gertrud again. When he learns of the deception practiced upon him by his cousins, he is filled with rage against them, and his passion for Gertrud returns to him. Despite his promise to his superior officer he renews his relations with his former mistress. The day set for the marriage of Hans and August's daughter approaches, and the young officer is advised by one of his friends to quit the service and fly, to avoid the disgrace. But Hans, remorseful for his broken oath, believes that he can only pay the penalty for his acts by suicide. While he is preparing for self destruction Gertrud comes to him and pleads that she may be allowed to live with him. He consents, and they retire to their apartment. On the morning of Rose Mont's wedding day find the bodies of the lieutenant and his mistress lying dead in each other's arms.

The play was well acted and was effectively staged. Adolf Zimmermann, as Hans, portrayed the varying emotions of the role with fine feeling and intensity. Particularly telling was his acting in the scenes of deepest gloom. Hedda Lange, as Gertrude—the one female role in the play—was no less satisfactory. Her pathos, as at the last her ecstasy of sorrow were human to the core. Others in the cast whose portrayals deserve especial praise were Gustav von Seydewitz, Otto Grottel, and Vladimir Schumburg. "Rosencrantz" will be played again to-night (Tuesday), and to-morrow night "Das Grotte" should be produced.

Bijou—Madge Smith, Attorney.
Farce in three acts, by Ramsay Morris. Produced Dec. 6.

John Smith	George A. Bean
Mrs. Mudge Smith	May Irwin
Amos Shaugnessy	Joseph M. Spaulding
Count Cotton	Ignacio Martinez
Winnington Swift	Bert Thayer
William	Jacques Krug
Mentessor Ring	Edmund Carter
Judge of Police Court	Charles Churn
Clark of Police Court	J. S. McDaniel
Detektiv	Edward Bonner
Another Detective	Mabel Florence
Charles Gay	Sadie Porter
Rhion Leach	Anne Woodman
Clay Fanchell	Grace Allen
Clay Greenbeaver	Allice Sand
Kate Mayall	Eldyth Hill
Diana Blush	

May Irwin gave a special matinee at the Theatre on Dec. 6 to try a new three-act farce, "Madge Smith, Attorney," by Ramsay Moberg, which was well received by a large audience. Mrs. Moberg is a lawyer at Hickocks & N. J. Her husband has resided in New York, where she thoughtlessly entered a private dining room in New York wherein Smith and Charlie Gay had sweetheart of his, were having supper. policeman brings suit and Mrs. Smith appears for defense, winning the case without being told that she is defending her husband, a unanimous friend of the family, consenting to sue as the defendant.

It was really a vaudeville sketch stretched over three acts, and it was in many ways better adapted to Miss Irwin's purposes than any

García-Cyrano de Bergerac.

Play in five acts, by Edmond Rostand. Produced Dec. 10.

Bouane	Sarah Bernhardt
Cyrano	M. Coquelin
Christian de Neuville	M. Denoubourg
De Gulche	M. Desjardins
Rapineau	M. Deschamps
Carbon de Castel Jaloux	M. Deshayes
Richard Cadet	M. Dupuis
Lebrat	M. Robel
First Marquis	M. Laurent
De Calvert	M. Schmitt
Second Cadet	M. Bouge
Lepere	M. Remy
Cuiler	M. Barry
Un Capucin	M. Dura
Un Mousquetaire	M. Deshayes
Un Bourgeois	M. Piron
Un Tire Laine	M. Mallet
Second Marquis	M. Fusch
Un Spectateur	M. Adam
Richard de Humber	M. Chabert
Briancon	M. Bord
Un Garde	M. Abel
Un Cheval-Leger	M. Leduc
Un Mousquetaire	M. Seim
Officier Espagnol	M. Guiraud
Third Marquis	M. Charlot
Second Cadet	M. Martin
Fourth Cadet	M. Stephan
Richard Cadet	M. Robit
Sixth Cadet	M. Rodin
Seventh Cadet	M. Bonin
Champagne	M. Francois
Chaplain	M. Levy
First Poet	M. Paulin
Second Poet	M. Boyer
Third Poet	M. Georges
Fourth Poet	M. Sauré
Fifth Poet	M. Renaud
Third Mousquetaire	M. Laine
Eighth Cadet	M. Paulard
L'allume	M. Masse
Montfury	M. Gourg
Goussier	M. Pigeon
First Bourgeois	M. Prilleux
Second Bourgeois	M. Vaillant
First Muscadin	M. Piron
Second Muscadin	M. Fuster
First Pathisier	M. Erusset
Le Portier	M. Stebler
Lise	Mme. Bardley
La Distributrice	Mme. Kersch
Laine	Mme. Damiro
Sister Martha	Mme. Simonson
Sister Claire	Mme. Boulanger
Mother Marguerite	Mme. Pigeon
First Page	Mme. Fuster
Second Page	Mme. Marie
Une Subrette	Mme. Solters
First Sister	Mme. Cellarius
Second Sister	Mme. Bouché
Enl'Enfant	Mme. Enfant

At the Garden Theatre last evening the Bernhardt-Cogelin company closed the first production in America of Cyrano de Bergerac, the original French of Edmond Rostand and Sarah Bernhardt appeared for the first time as Roxane while Constant Cogelin, of course, was seen in his original character.

Comparison with Richard Mansfield's performance was inevitable, and while his production excelled in many material ways the French position, the artistic honors went fairly and evenly between the two. The foreigners, Cogelin and his Roxane, were more like the original than Mansfield's—more engaging and one far more plausible.

The cynicism of Cogelin's Cyrano is a good-natured sort that goes much better with his more agreeable characteristics than does Mansfield's harsh, bitter affectation of the same element. The pathetic side of Cyrano's misadventurous love life, his deformity, too, was pictured in a manner much less assertive and therefore more effective.

Model acted big hits on the stage. "Major" James B. Doyle was very amusing in an Irish character part. Elsie Lou Ebert, Lella Cantina, Bertha Cantina, Chaper Weiss, Joseph Algere, Joseph Mack, Will Archie, Mr. and Mrs. Littlefinger, and four or five dozen others helped to make the production a great big success. The attraction will probably pack every house in which it appears, as it abounds in good, wholesome fun and is excellently put on. Next week, Go-Go-Mo-Mo in The Flaming Arrow.

American Bands Across the Sea.

At the American Theatre last evening the stock company appeared in Henry Pettit's most time-enduring melodrama, *Hands Across the Sea*. The old play was mounted well, and for the most part was acted well; and, moreover, it seemed to suit exactly the taste of the patrons of the playhouse. The acting was, quite properly, of a broad and vigorous style. There was exhibited by the players very little artistic delicacy, but a deal of force and crude human sentiment.

Ralph Stuart played the role of John Dudley in manly fashion with just the necessary touch of heroic arrogance. E. L. Sonder was a disapprobably impressive Robert Stillwood, the villain, and Herman A. Sheldon did an exceedingly good bit of character acting as Jean de Lussac. John Gorman impersonated Joseph Stillwood in an earnest, old school fashion. Frank Lindon was a hearty Dick Melford, and Thomas J. Keogh acted the role of Tom Russell in his usual energetic fashion.

As Lillian Melford, Mary Hampton was earnest, and in several scenes attractive. She gave to the character, however, a certain matter of fact preciseness that was not appropriate nor pleasing. Georgia Welles played the role of Lucy Nettelford brightly and with a quality of quaintness that is one of her chief charms. Isabelle Evesson was altogether satisfactory as Madame Vallerie, the French adventuress. The other parts were, with a few exceptions, in capable hands. Next week, *The Silver King*.

Murray Hill—The Grey Mare.

Last evening the Henry V. Donnelly Stock company revived, before a large and much amused audience, the farcical comedy entitled *The Grey Mare*. The performance was, in the main, excellent, though some of the scenes dragged a bit owing to the unfamiliarity of the players with the parts. The play was well mounted, however, and the presentation was enjoyable.

William Bramwell was an agreeable and attractive John Maxwell. Walter Allen was even more humorous than usual as David Maxwell, and Charles D. Walden acted in pleasing fashion the role of Algonquin. Fred Bertrand gave a capital impersonation of the stable keeper Collins, and the other male roles were in the capable hands of William Edmund, Thomas L. Coleman, John Westley, and William L. Curtin.

Dorothy Donnelly had in the part of Kate Stanhope an opportunity to display her most attractive comedy talents. She was thoroughly in touch with the role and gave a performance that might scarcely have been improved upon. Laura Hope Crews was a vivacious and decidedly pleasing Julia, and Frances Star and Susette Jackson played the roles of Marie and Helene very acceptably. Next week, *Never Again*.

Third Avenue—For Liberty and Love.

A large audience gathered at the Third Avenue Theatre last evening to witness the performance of Lawrence Marston's sensational melodrama, *For Liberty and Love*. The play was successful three years ago at the People's Theatre, in the Bowery, and from the excitement that its exaggerated situations aroused last night it would seem that its popularity is of a lasting quality.

Grace Hamilton, by dint of vigorous and very emotional acting, won great applause for her impersonation of Charlotte Casanova, the heroine. Leonard Brown was a picturesque and manly hero as Mario Navarro. Howard Adams made the character of Captain Mori sufficiently sinister, and Harry King was a brave Jack Long. A capital performance was given by Minnie Lane in the role of Mrs. Leach, and Walter Wayne did a telling bit of work as Pedro. Next week, *The American Girl*.

At Other Playhouses.

HERALD SQUARE.—Arizona is in its last weeks here.

ACADEMY.—James O'Neill continues to large audiences in Monte Cristo.

REPUBLIC.—Mabel Arbuckle has begun his second week in *The Sprightly Romance* of Mar sue.

CASINO.—Floradora remains the attraction.

FOURTEENTH STREET.—Lost River still regales the souls of them that love thrills.

SAVOY.—Henrietta Crosman continues in the very successful *Miss Nell*.

GRAND.—Andrew Mack returns to town for a week in *The Rebel*.

MANHATTAN.—Lulu Glaser pleases her friends in *Sweet Annie Page*.

CRITERION.—John Hare continues in *The Gay Lord Quex*.

DAILY'S.—Lady Huntworth's Experiment will soon succeed *The Man of Forty*.

EMPIRE.—Richard Carvel will remain here three weeks more.

GARRICK.—David Harum is still popular.

LYCEUM.—A Royal Family is still the bill.

KNICKERBOCKER.—L'Algon will end its run here on Dec. 29.

MADISON SQUARE.—Hodge, Fodge and Company has entered its final fortnight.

METROPOLIS.—Charles E. Blaney's *An African King* is the attraction for the week. The company includes W. A. Whitecar, Fred Lott, James McLaughlin, James F. Kelley, Laurence Russell, W. B. Gough, J. K. Hutchinson, Ed. Cable, William Fairfax, Olive White, Rodina Bainbridge, Dorothy Kent, and Jennie Christie.

GOSSIP.

Helen Clarke (Leslie) received the part of Samantha Ann Twister in the four act rural play of Joshua Simkins at 11 o'clock on Friday morning, packed her trunk and went to Sing Sing at 1 P. M. had a partial rehearsal and played the part that same night without a break, and to hearty applause. Miss Clarke is a special pupil of Adeline Stanhope Whentworth and is also well known as a dramatic reader. She has recently done acceptable work with the Elie Carlton Repertoire company.

Ethel Earl, of the New York Theatre chorus, yesterday received a cablegram to the effect that her sister, Vashti Earl, is critically ill in London, and will sail to-day (Tuesday) for that city.

Dillon and Garland introduced a new act on titled, *The Soldier in the Ranks*, with the Alma Chester company at Portland, Me. the week of Dec. 3.

Robbie Roberts has recovered judgment against Elsie Mack and James Flynn before Justice Joseph of the Seventh Municipal Court for the sum of \$255. Miss Roberts was engaged for the show *The Chutes* company and was discharged without notice. She claimed salary from the day of opening to the day of trial, and judgment was rendered in her favor. She was represented by M. Strassman.

Henry Miller has begun active rehearsals of *Richard Ramage*, in which he will star, opening Dec. 24 at Buffalo, N. Y. Mrs. Louise Thordyke Bonducat, Florence Rockwell, Jennie Fursace, J. H. Stoddard, Arthur Elliott, Owen Fawcett, and H. S. Northrup are among the principals engaged for his support.

THE TRUST DEATEN IN DENVER.

Judge Butler Grants a Permanent Injunction Which Defeats the Attempt to Prevent Mrs. Fiske from Playing in that City.

Readers of THE MIRROR have been informed from time to time of successive steps in the litigation that has been in progress in the Colorado courts between Frank E. Carstarphen and the Denver Theatre Company. This has now been decided finally in Mr. Carstarphen's favor.

Mr. Carstarphen last June entered into a contract with the managers of the Denver Theatre for the use of that house during the week of Jan. 7 next, and subsequently signed a contract with the manager of Mrs. Fiske for her appearance there during the time specified. Mr. Carstarphen's contract was, in fact, a sub-lease of the theatre for the week in question. Soon afterward Peter McCourt, the Denver representative of the Theatrical Trust, greatly exercised by the prospect of Mrs. Fiske's appearance at an independent theatre in the city where he controls two first-class houses, instituted and pursued such a policy toward companies booked at the Denver Theatre that the managers of that house found it desirable to enter into an agreement with McCourt, as representative of the Trust, to take charge of their bookings from Sept. 1 last. The consideration for this arrangement on the part of the Denver Theatre people was to be the cancellation of Mrs. Fiske's week.

Upon learning of this development, Mr. Carstarphen immediately applied for a temporary injunction to prevent the Denver Theatre Company from interfering with his contract or from making any disposition of the theatre which could prevent its fulfillment. On Aug. 17 this temporary injunction was granted. On Oct. 1 a hearing was had by the court and the motion of the Denver Theatre Company to dissolve the injunction was denied, it being continued *pendente lite*.

Last Friday the case came on for trial before Judge Butler. After hearing the evidence the court made the injunction permanent, with the result that Mrs. Fiske will fill the engagement as originally made at the Denver Theatre during the week of Jan. 7.

It is an open secret that the Theatrical Trust, through their Denver representative, McCourt, were behind the Denver Theatre Company in the proceedings, and the complete failure of their attempt to interfere with the business of an independent attraction administrators to them another salutary lesson.

HONEST AMERICANISM.

An interesting feature of the opening performance of Peter F. Duilly in Hodge, Fodge and Co. at the Madison Square Theatre was the presence of the editor and proprietor of three great newspapers—a man reputed to be worth many millions of dollars. He was not among the bediamonded crowd in evening clothes that filled the orchestra, but he came out in a plain gray business suit with a pink and white necktie, and he sat in the first row of the balcony, where he enjoyed the performance almost unrecognized and unobserved.

He was accompanied by two young ladies, also dressed unostentatiously, who are not unknown to the stage. And, after the first act, the man, who probably could have bought out every other man in the house and never missed the price, arose and went out. In a few moments he returned and handed to each of the young ladies a small paper package of candy. Then, as he sat between the two fair ones, the trio proceeded to take in the confectionery as well as the play.

Such a display of real, honest Americanism was absolutely refreshing in these absurd days when almost every man bows down to conventionality, and never by any chance permits himself to go ahead and have a real good time.

AN INTERESTING LEGAL DECISION.

In the decision handed down in the Municipal Court last week in the case of Walter W. Newcomer versus Charles E. Blaney and Clay T. Vance, an interesting point in theatrical law was involved. It appeared that Mr. Newcomer was engaged by Blaney and Vance as musical director for the *A Boy Wanted* company for the season of the play. The company closed suddenly at Quincy, Ill., on March 18, 1899. Mr. Newcomer brought suit to recover his back salary, and salary for two weeks in addition, besides railway fare back to New York, claiming that he was entitled to the additional amounts since no two weeks' notice had been given. The court granted the back salary of \$55, but held that as the season of the play actually closed the two weeks' salary and the railway fare were not due to the plaintiff.

LEAGUE BAZAAR OPENS.

The annual bazaar of the Professional Woman's League opened at the Waldorf-Astoria last evening, and will continue all this week. There was a large attendance from 7 o'clock until midnight. There were all sorts of pretty things for sale by pretty women; chances for marriage girls to vote prizes to the most popular actor and actress, boxes at the theatres to be disposed of at auction, and many other attractions. Mrs. E. I. Fernandez, the chairman of the Bazaar Committee, has surpassed even her previous efforts, and the bazaar promises to be the most successful the League has held.

ROLAND REED'S CONDITION STILL CRITICAL.

Roland Reed, who left St. Luke's Hospital less than a month ago, after having undergone a second operation within a year, was obliged to return to the hospital last week to be operated upon for the third time. The operation was performed last Friday night, and left Mr. Reed in a very critical condition. He rallied on Sunday, however, and at a late hour last evening he was reported to be resting comfortably, though by no means out of danger.

IN A COLLISION.

A special train on the Boston and Maine Railroad, containing James A. Herne and his Sag Harbor company, collided with some freight cars at Troy, N. Y., on Sunday. The engine was smashed and the company badly scared, but no one was injured. After an eight hours' delay the company proceeded to Wilmington, Del.

SAID TO THE MIRROR.

RAY KENNEDY.—A report has been circulated that a Ray Kennedy would close at early date. This is entirely untrue, and will only be true if Kennedy is killed or better than he is. Kennedy is a very successful man.

ALVA FARRAR.—The Mirror is a valuable advertising medium. My advertisement, which appeared last week, brought me hundreds of orders asking for my company and setting open time.

PERCIVAL T. ANDERSON BROWN.—The New Bowery Theatre, New York, was destroyed by fire on Dec. 18, 1899, instead of on Dec. 8, 1898, as stated in the Mirror. Anderson Brown, who was in the theatre at the time of the fire, was killed. He was a very successful man.

MIND YOUR OWN BUSINESS.

It was in the seventies that I piloted a small comedy company over Illinois prairies in quest of fame and luck, and brought up financially damaged at Peoria.

John Huntley was then managing a dramatic company and exploiting a comedy entitled *Mind Your Own Business*, with Mark Smith as its principal, to appear at the local hall, three flights from the sidewalk.

Mr. Smith was very dignified in bearing and refined in his manner. He came late into the breakfast room of the Peoria House and sat down amid a heavy of stylish ladies.

The waiter brought him some mail, and while reading his letters a very swarthy lady near him said: "Mr. Smith, excuse me. What do you play to-night?"

Mark, without looking up, replied quickly, with dramatic emphasis, "Mind Your Own Business."

The lady's face flushed scarlet as she rose from the table and left the room.

Just as Mark had finished his coffee a gentleman of imposing presence rushed behind his chair and, tapping him on the shoulder, angrily spouted: "Mr. Smith, you have grossly insulted my wife."

The astonished Mark arose from his chair and replied calmly: "My dear sir, you must be mistaken. I have not the pleasure of an acquaintance with your wife, and I assure you, upon my honor, I am the last man who would insult a lady."

The irate husband responded quickly: "You are the last man who did, and you are a coward at that, to tell a lady to mind her own business when she politely asked you the name of your play."

"That's it," said Smith, who now saw the point. "I answered correctly. 'Mind Your Own Business.'"

This maddened the husband, who did not grasp the idea. He raised his fist threateningly at Mark, shouting, "Repeat that again and I'll knock you down."

Smith's temper was now roused and he yelled, "Good God, man, can't you get it through your skull that my play is called *Mind Your Own Business*?"

A general laugh, an apology and wine followed, and Mr. Smith had a big house that night.

ALBERT L. FAIRBANKS.

AMONG THE DRAMATISTS.

Lawrence Marston has made a dramatization of Hall Caine's novel, "The Great Rites Case."

B. E. Valentine has translated and adapted Jules Lemaitre's powerful comedy drama, "Alceste," under the title of *An Alpine Madonna*, which David Henderson has contracted to produce next season.

OBITUARY.

Mrs. Mary Ann Jack Hawkins, mother of John Jack, died on Dec. 7 in Pittsburgh. She was born in Philadelphia on July 19, 1808, and was a California pioneer. In 1829 she was a neighbor of Mrs. Joseph Jefferson. Philadelphia marked the birth of the present Joseph Jefferson, his mother being ill. Mrs. Jack nursed the present great comedian until Mrs. Jefferson regained her health. The remains will be buried in the family lot in Laurel Hill Cemetery, Philadelphia, today (Tuesday).

August Wabner, a music teacher, died in St. Louis on Dec. 9, aged seventy-two years. He was concert master with the orchestra that played with Jenny Lind during her American tour, and he made for Maggie Mitchell the adaptation of Charlotte Birch Pfeiffer's play, *Enoch*, dramatized from George Sand's story, "La Petite Fadette," originally produced in 1862 by Miss Mitchell and played by her for many years.

Henry Russell died in London on Dec. 6. He was the composer of many songs of international popularity, among them being "Boys, Cheer!" "A Life on the Ocean Wave," "The Ship on Fire," "To the West, to the West," and many others. He was born in 1812 and wrote more than eight hundred songs. From 1851 to 1859 he was in New York and wrote some of his songs while here.

F. C. Fish, a violinist-performer, and lately a member of the team known as Fish and Trigg, died at the Post Graduate Hospital, in this city, on Dec. 8. He was a native of England, and his remains will be buried to-day (Tuesday) in the Ford plot in the Cemetery of the Evergreens.

A contortionist named Hulston, with the Cooper and Weaver Comedy company, met with a horrible death at Kensington, Ind., recently. In the play Hulston's cue was to have a point blank. A cue was used in the latter and his face was badly burned. Blood poisoning set in and Hulston died in agony.

J. Thomas Baldwin died in Boston on Nov. 29 of blood poisoning. Born at Lowell, Mass., on Aug. 29, 1832, he was known as a violinist and concertist. For twelve years he was business manager for the late Patrick S. Gilmore, and he led the grand orchestra at the Boston Peace Jubilee in 1872.

Mrs. Harry English (Zella Worth) died on Dec. 9, of pneumonia. She had played in the companies of Edw. G. Blythe, Edw. Schell, Thos. McMillen, and others, and retired from the stage several years ago. She was a sister of Nellie Pierce.

Tony Foster Riggs, son of Thomas Gratton Riggs, died of pneumonia after a short illness, in this city, on Dec. 9. He was born in New York on Feb. 9, 1868, and had played in *Old Jed Prouty* and *The Still Alarm*.

Nelson Burkhead, an old-time circus clown, died on Dec. 8, at the Lexington, Ky., lunatic asylum, where he had been for fifty-one years, having lost his reason by a kick on the head from a circus horse.

Alexander Czeko, the violinist, died on Dec. 9, at Montgomery, Md., where he had resided for ten years. He was a native of Hungary and had given concerts all over Europe and this country.

Ludwig Jacobowski, poet, novelist and playwright, died on Dec. 8, in Berlin, Germany, of typhoid fever, aged thirty-two years.

Mrs. James Milby, mother of Richard E. Milby, died in Montreal on Dec. 5.

George Wolfe, a musician with Himmelfarb's Ideals, committed suicide at Wilkes-Barre, Pa., last week.

Anna White de Vivo, widow of the late Diego de Vivo, died at her home in this city on Dec. 5.

BURIALS.

BERKE WILLIAMSON.—At Cincinnati, O., on Dec. 3, John Burke and Jennie Williamson (Miss Jennie Burke) CHANDLER.—At Louisville, Ky., on Dec. 1, Edmund Day and Fannie Chandler.

HILLIARD BAIRD.—Walter Hilliard and Berna Baird, at Winnipeg, Man., Dec. 1.

KELLY FAIRBANKS.—Charles Kelly and Mae Barron (Mrs. Kelly) at New York City on Nov. 7.

MCDONNELL BLOOMER.—W. A. McDonnell and Anna Blocher at Brooklyn, Ill., Dec. 3.

RITH CAMELON.—Joseph Rith and Catherine Cameron, at Delaware, O., Nov. 24.

STEVENS PALMER.—John A. Stevens and Isabel Palmer, at Meridian, Miss., on Nov. 12.

DIED.

BERKE.—At Cincinnati, O., on Dec. 3, of peritonitis, Mrs. M. S. Burke (Jennie Williamson).

BURKHARD.—Nelson Burkhead, at Lexington, Ky., on Dec. 8.

COLLINS.—On Dec. 5, William H. Collins, aged 48 years, died at the chapel of the Stephen Merritt Burial and Cremation Co., Nineteenth Street and Eighth Avenue, Sunday, 1 o'clock.

CZEKE.—Alexander Czeko, at Montgomery, Ala., on Dec. 9.

DE VIVO.—Anna White de Vivo, in New York city, on Dec. 5.

ENGLISH.—Mrs. Harry English (Zella Worth), on Dec. 9, of pneumonia.

FISH.—F. C. Fish, in New York city, Dec. 8, of heart disease.

JACOBOWSKI.—Ludwig Jacobowski, in Berlin, Germany, on Dec. 8, of typhoid fever, aged 32 years.

JACK.—Mrs. Mary Ann Jack, mother of John Jack, in Pittsburgh, Pa., on Dec. 7, aged 64 years.

MILBY.—Mrs. James Milby, mother of Richard E. Milby, in Montreal, Canada, on Dec. 5.

PIERCE.—Amy Sage Richardson, in Rome, Italy, on Dec. 6, of pneumonia, aged 63 years.

RIGGS.—Tony Foster Riggs, in New York city, on Dec. 9, of pneumonia, aged 32 years.

RUSSELL.—Henry Russell, in London, Eng., on Dec. 6, aged 87 years.

STARK.—Siddie, at New York city, on Dec. 8, Joseph R. Stark, of Fenell and Stark.

WALDFAER.—George Waldfaer, in St. Louis, Mo., on Dec. 3, aged 70 years.

WOLFE.—George Wolfe, at Wilkes-Barre, Pa. (suicide).

A TALK WITH NEIL WARNER.



Neil Warner, the retired tragedian, returned recently from a long visit in Massachusetts and is now comfortably established again in his New York home. "The country," said he, "is a dull place for an old man. When an actor may no longer be up and doing he wishes to be where he can watch the activity of others. I want never to leave the city again. Here I am kept constantly in the atmosphere of the theatre through the interests of my wife and daughters. But in the country—bah!"

The members of Mr. Warner's family are indeed capable of holding his thoughts to the profession that engaged his energies through nearly forty years. Mrs. Warner, who is still on the stage, was born Belle Chippendale, being the daughter of Frederick Chippendale, now of the Edwin Forrest Home. Marion, the eldest daughter of Mr. and Mrs. Warner, retired from the profession only a few months ago and married E. S. Butterfield, of Boston. Leonore, the second daughter, known publicly as Leonore Lockwood, is playing the role of Adm. Steele in *A Black Sheep* this season on the road, and Affie Warner, the youngest daughter, is winning fresh laurels as the heroine of *A Ward of France*. Thus, with these nearest and dearest to him deeply concerned with theatrical affairs, it is small wonder that the old player's heart is still true to the stage, though he expects never to act again.

Seated in his large chair beside a window overlooking a busy thoroughfare Mr. Warner spends his days chiefly in reading, and he was so employed one afternoon last week when a Mirror reporter called upon him. The old tragedian laid aside his novel when the visitor made known his errand, and after filling and lighting his pipe he related the chief incidents of his long public career. The narrative was interrupted frequently by short excursions into the news of the day, but in the main Mr. Warner said:

"I was born in London, Eng., seventy years ago, and in my youth had small inclination toward the stage. The male members of my family were all clergymen of the Church of England, except my father, who was a wine merchant. It was intended that I, too, should take orders in the church, and my early education was molded to that end. My father and mother died before I was nine years old. I was placed in the care of my aunt, who reared me up to man's estate. This aunt married and had a daughter, who is now the famous novelist Evelyn. Before I had proceeded far with my academic studies an ambition in the direction of the law awoke in me. I should likely have entered that profession had I not by chance met and become an intimate friend of G. V. Brooks, the noted tragedian. He it was who gave me an inclination toward the drama, and owing to his counsel and advice I became an actor."

"Mr. Brooks declared that I possessed the attributes that make for success on the stage. I was, indeed, of powerful build, and had a voice of sonorous quality. At any rate Mr. Brooks introduced me to the British theatre-going public as his only representative, and with his influence behind me I soon found myself on the high road of success. In the provinces and later in London—at the Marylebone Theatre—I played nearly all the leading Shakespearean roles, Othello and Richard Third were, I believe, my best impersonations, though as Hamlet and as Romeo I gained favor also."

"After some years of continuous acting in England I went to Australia, and there played my Shakespearean repertoire, besides appearing in a New Way to Pay Old Debts. The Hunchback, and other plays popular at that time."

"In 1868 I sailed from Australia to America, landed at San Francisco and played across the continent to New York. My first appearance in this city was at the New York Theatre, on Feb. 20, 1869, in the role of Othello. McKean Buchanan was the Iago. After a term at the New York I acted at the Bowery Theatre, Niblo's Garden, the Grand Opera House, then new—and at Wallack's Theatre. Next I was engaged by Mrs. Conway as the star of her company in Brooklyn, and it was during my season there that I became acquainted with Frederick Chippendale's daughter Isobel, who is now my wife."

"Shortly after our marriage—which took place at the termination of my engagement at Mrs. Conway's theatre—Mrs. Warner and I went to St. John's, N. E., where we played a long season in stock. Next we went to Montreal, and that city proved so much to our liking that we made it our home for a number of years. I acted there in the various roles of my repertoire, and later fell victim to the managerial mania. In partnership with the late Eugene MacLewell I managed the Theatre Royal. After that venture, which proved unsuccessful, the late Felix Morris and I assumed the management of the Academy. The second enterprise proved, peculiarly like the first, and I settled down to the humdrum of teaching elocution and directing the performances of amateur dramatic clubs."

"During my stay in Montreal, which covered a period of more than ten years, I received various offers to return to the stage. One came from Mary Anderson, then playing in London. Another presented the opportunity to originate the role of Paul Kavanagh in this country. But I was very well content in Montreal and was not tempted to leave there, until a chance came to me to return to California to act there again in my favorite Shakespearean role. This opportunity I embraced, and Mrs. Warner and I acted in San Francisco and played there for a year at the head of a company of legitimate but not altogether competent players."

"Again we returned to Montreal, and again for several years I taught the art of the stage to aspiring amateurs. At length the love of active stage work again overpowered me. I came to New York under contract for four years with the late Augustin Daly. For certain reasons this contract was broken and I accepted a proffered role in Aristocrate. Subsequently I played in support of Kate Vernon, and it was while a member of her company that I suffered a stroke of apoplexy that put an end to my public career. For the past two years I have been confined to the house a greater part of the time. But I am better now—very much better now."

"And there," concluded the old actor, "I have a brief history of my life. I am Neil Warner, whose real name, by the way, is William Barker Lockwood."



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is headed by Beatrice Moreland, who presents, for the first time here, a new sketch called Poppy. Others are Lavender and Thomson, in The Real Artist; James Richmond Glenroy, comedian; Dan and Dolly Mann, in their rural sketch; Mandy Hawkins; Mr. and Mrs. Harry Thorne and company in An Up-Town Flat; Glorine, dancer; Drawee, juggler; Williams and Melburn, in The Fresh Mr. Hamm; the Craigs, musical act; Collins and Hardt, acrobatic dancers; Joe Colling, mimic; Massee and Massee, comedy jugglers; Myra Deane, German comedienne, and the vitagraph.

Keith's Union Square.

J. E. Dodson, in Richelieu's Stratagem, heads a bill including the Rossow Midgets, "Jesse" Pandey, comedian; Hatten and Fuller, in A Desperate Pair; McAvoy and May, comedy duo; Frederick V. Bowers, vocalist; Linton and McIntyre, comedy duo; Wartenburg Brothers, gymnasts; Marie-Bauer, soprano; Merritt and Rosella, acrobatic comedy; Le Page, jumper; the biograph, and others.

Proctor's Fifth Avenue.

M. Jean Marcel's living pictures, especially imported for the Proctor circuit, make their American debut. The others are Milton and Dolly Nobles, in Why Wagner Reformed; the Russell Brothers, who are in their second week; Alice Pierce, mimic; Charles Coburn, comedian; the Juggling Johnsons; Sheridan and Flanagan, comedians; the kalatechnoscope; Lew Sully, comedian; the three Yocarys, acrobats; Donahue and Nichols, and Forbes and Quinn, comedians.

Proctor's 125th Street.

Le Roy and Clayton, in Hogan of the Hansom, remain a second week and head the bill. Others are Idaline Cotton and Nick Long in Managerial Troubles; Fisher and Carroll, Irish comedians; the three Loken Brothers, acrobats; the kalatechnoscope; Billy Link, comedian; Adele Purvis Clark, rolling globe juggler; Reed's bull terriers, Edwards, Kernell and Williams, comedy trio; Tundo, acrobat, and the views of travel.

Proctor's Palace, Fifty-eighth Street.

McIntyre and Heath head a bill that embraces Mark Sullivan, mimic; Ed Latell, banjo comique; Frances Keppler, dancer; Conway and Leland, the monopedes; Mr. and Mrs. Augustin Neville, comedy duo; Elizabeth Murray, comedienne; Charles Ulrich, barrel jumper; the kalatechnoscope, Maxwell and Dudley, singers; Frank Emerson, comedian, and the travel views.

Proctor's Twenty-third Street.

Della Fox heads a bill including John W. Albaugh and company in Trenton; Louise Gunning, Scotch balladist; George Evans, comedian; the Review Comedy Four; Conkley and Husted, comedy duo; the kalatechnoscope; the three Dumonds, musicians; Arthur Amosden, musical act; the Heltons, dancers; the Brunelles and their miniature theatre, and Losh and Hupp, jugglers.

Koster and Baile's.

Ezra Kendall plays a quick return engagement and is the star of a bill that embraces Genaro and Bailey, comedy duo; Jennie Joyce, comedienne; Guskie McKee, soubrette; Juan Calcedo, wire performer; Carmencien, dancer; Herbert's dogs; Ward and Curran, comedians; Tim Cronin, change artist and mimic; Sharp and Platt, musical drolls; the Brothers Canole, acrobats; Lawrence and Harrington, comedy duo, and Pauline Hall, who is in her last week.

New York.

The list includes Corinne, George Fuller Golden, Ida Fuller, McAvoy and May, Violet Friend (American debut), Mathews and Harris, Hines and Remington, Kelly's Zouaves, Emma Carus, Grafton Baker, the Jenny Eddy Trio, Rooney and Gehrue, and Marwig's ballets.

Burtie and Seamon's.

Hopkins' Trans-Oceanics are here this week. The roster includes the Allison Troupe, Barnes and Sisson in their new act, When Greek Meets Greek; Will H. Fox, Roeman and Adelle, Bessie Monroe, A. G. Duncan, the Hoopers, Clayton, Jenkins and "Jasper," Cobb and Edwards.

Weber and Fields'.

Fiddle Dee Dee and the Arizona burlesque remain, with Weber, Fields, Hopper, Ross, Kelly, and Warfield, and the Misses Russell and Templeton in the cast.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Trocadero Show is the week's attraction.

LONDON.—The Bowery Burlesquers hold forth on the Bowery this week.

MINER'S EIGHTH AVENUE.—The Broadway Burlesquers spend the week on the West Side.

OLYMPIA.—The New Night Owls are putting in the week in Harlem.

DEWEY.—The Bon Ton Burlesquers hold the boards this week. Viola Sheldon, Shayne and Worden, and Gladys Van are prominent in the bill.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Jessie Bartlett Davis and Henry Lee continued for a second week and repeated their hits. Mrs. Davis is evidently saving her voice, as she sang all of her selections in a sort of falsetto soprano, except "O Promise Me," which she delivers in the rich contralto which has made her such a warm favorite. Isabelle Engbart and Gerald Griffin appeared in Even Stephen, and played it so briskly that they scored an emphatic and deserved success. Miss Engbart looked superb in a new gown and acted with her accustomed spirit. She was ably assisted by Mr. Griffin, who is now very easy in his part and makes it

ten times as funny as any of his predecessors did. Hines and Remington presented their new act, The Woman with the Axe, with considerable success. Miss Remington delivered a tirade as a woman's rights advocate that was very funny, and later she appeared in an up-to-date make-up and indulged in an amusing cross-fire dialogue with Mr. Hines, who appeared as an Irish professor, previously having sung a song made up as an elderly Irishwoman. The lines of the new act are in Miss Remington's usual happy vein, and the duo succeeded in making the audience laugh continuously. No less successful were Sager Midgets and Gertie Carlisle in their sketch, After School. Howe, Wall and Walters made a hit with their musical act. Pete

Jersey, written for them by George M. Cohan. It was fully reviewed at the time of its production at Tony Pastor's a few weeks ago, and it is only necessary to add that it pleased the patrons of Mr. Proctor's beautiful theatre fully as well as those who saw it down town. It ran very smoothly, and the Russells, as well as Mrs. John Russell and her son, scored a complete success. George W. Monroe, the unctuous comedian, appeared in his Aunt Bridget make-up and delivered his side-splitting monologue, arousing the risibilities of the audience to a high pitch. He is as funny as ever, and for those who know him that is all that need be said. Della Fox played a return engagement and proved once more that she has great drawing powers. McAvoy and May carried on foolishly and were heartily laughed at, as they deserved to be. Adele Purvis Clark duplicated former successes in her new specialty. Her juggling and serpentine dance on the rolling globe are unique and pleasing features of her act, which was one of the best on the programme. Elizabeth Murray's songs and stories met with much approval. Alcide Capitaine and Hines and Hines were also accorded applause. Others were Collins and North, Ed Rogers, the Brunelles, Mardo Tundo, and the kalatechnoscope.

PROCTOR'S PALACE.—Marie Wainwright repeated her hit in Lady Dye's Escapade, assisted by her excellent company. Fox and Clark made the laughing hit of the bill in their new act, The Spring of Youth, by Will M. Crosby. It is full of good lines and business, all of which are taken advantage of by this clever team. The Great Calcedo made his usual sensation by his marvelous feats on the tight wire, and people held their breath as he went through his act. Gus Williams had some up-to-date remarks that brought him plenty of applause. Louise Gunning's pretty face and prettier voice, heard in the songs of Bonnie Scotland, won her instant popularity. Paley's kalatechnoscope, Ferrell and Starck, cyclists; Mae Stebbins, soubrette; James and Bonnie Farley, comedy duo; the Craigs, musicians; Evans and White, comedians; Losh and Hupp, jugglers, and the views of travel were also in the bill.

TONY PASTOR'S.—Hall and Staley and "Jesse" Pandey divided the honors last week. Pandey had

posed by Miss Alma, a diverting sketch by the Wilson Family, and equilibrium and juggling by the Yamamoto Japanese Troupe, were the other features of the bill.

NEW YORK.—Louise Brander continued to make a personal success in Sweet Jeannine. Corinne scored a hit of large proportions in her taking specialty and was one of the best liked features of the bill. Her charming personality, no less than her decided talent, helped to win her many new friends. Melville and Stetson, O'Brien and Havel, Emma Carus, Rooney and Gehrue, Ed Latell, the Jenny Eddy Trio, Grafton and Baker, the Dumonds, the Collins, Marwig's ballets, and Kelly's Zouaves were all successful in their efforts to entertain.

HURTIG AND SEAMON'S.—Bessie Bonhill made a good impression. Georgia Gardner and Joseph Madden took the place of Stanton and Modena, who were billed here. They made a big hit. Ah Ling Foo did some clever things. The Brothers Bunn were well received. The Scholtes and their "picks," Sooley and West, and Eldern and Norlin were the others on the bill.

WEBER AND FIELDS.—The stock company continued to make time pass pleasantly for the patrons with their work in Fiddle Dee Dee and the tragedy on Arizona. The latter will be replaced shortly by a new burlesque, but the former will probably be retained for the entire season.

The Burlesque Houses.

MINER'S BOWERY.—The Broadway Burlesquers entertained large audiences.

LONDON.—Fred Rider's New Night Owls amused the clients last week.

MINER'S EIGHTH AVENUE.—Al Reeves' company offered the week's bill.

OLYMPIA.—Miss New York, Jr., was the attraction for the up-to-date.

DEWEY.—Bob Manchester's Cracker Jacks drew excellent audiences and gave a pleasing entertainment. The duo introduced the McDonald Brothers, McIntyre and Rice, the Mayo Sisters, Brown and Marsh, Weston and Allen, Belle Wilton, and Lew Bloom, who was specially engaged. Irene Young danced cleverly in the burlesque. Living statuary was a novel and pleasing feature.

"RIDE FOR LIFE" ENDS IN A TRAGEDY.

Joseph E. Starck, of Ferrell and Starck, the well-known trick bicyclists, met a horrible death while giving a performance at the Twenty-second Regiment Armory in this city on Saturday afternoon last. The members of the regiment had put on an amateur circus, and Starck was one of several professionals engaged to fill the programme. His act consisted of a "ride for life" down a steep and narrow incline. At the lower end, which was thirty feet from the ground, he dived over the handle bars and landed in a shallow tank, seventy-five feet away, while the wheel fell into a net just below the place where he jumped.

He had accomplished the feat at several performances during the week, and started to go through it as usual on Saturday afternoon. The armory was crowded with women and children, and they watched Starck with breathless interest. In making the dive he miscalculated the distance and must have struck the edge of the tank, as he did not rise to the surface.

A policeman rushed over and pulled him out, and his limp body was carried to a room where skilled physicians saw at once that death had been instantaneous. The excitement in the building was intense. The spectators started screaming for the doors, and only the efforts of the police and members of the regiment averted a terrible panic.

Dr. Hooker, of Roosevelt Hospital, stated that death had resulted from a fractured skull, and that Starck must have struck directly upon his head.

It is said that Starck had attended the funeral of a very dear friend on Saturday morning, and that this may have unsettled his nerves, unfitting him for his perilous task.

JAMES CONNOR ROACH IN VAUDEVILLE.

James Connor Roach, the eminent Irish actor-playwright, has decided to enter the vaudeville field. He will present an original monologue in character, using the make-up of a long-shoreman.

In the course of a conversation with a Mirror man the other day Mr. Roach ran over some of his material, and if he tells it on the stage with the effect he employed in rehearsing it, there is not the slightest shadow of a doubt that he will be hailed as an entertainer of the first class, and within a week after his first appearance will command as high a salary as any monologist now before the public.

In the first place, Mr. Roach is gifted with a natural, rich, musical brogue. Added to this he has a commanding presence and a noble countenance that lends itself to the expression of every emotion. He has the quick wit and ready tongue of the educated Irishman and a keen appreciation of the virtues and failings of his race.

As a star in his own play, Eory of the Hills, he has played successfully in the principal cities of the United States and enjoyed a phenomenal run at the Academy of Music in this city. His success in social circles has been of a remarkable character, as he has made thousands of firm friends by his genial manner and many lovable qualities.

It may be safely predicted that after Mr. Roach's debut he will be hailed as the legitimate successor of the late lamented J. W. Kelly. A higher honor could not come to Mr. Roach than this, as Kelly left a void that has never been filled since his untimely taking off. The friends of Mr. Roach are with him heart and soul in his new venture, and if good wishes can bring success, his triumph will be complete.

J. W. WINTON.

THE MIRROR prints this week a picture of J. W. Winton, the ventriloquist, who has made a pronounced hit in vaudeville. Mr. Winton arrived from Australia several months ago, and was immediately engaged to appear on the Orpheum circuit. He played four weeks in San Francisco, four weeks in Los Angeles, three in Omaha and three in Kansas City. When it is remembered that two weeks is the usual limit for any act in each house on the Orpheum circuit, it will be seen that Mr. Winton's success was out of the ordinary. A run of five weeks in Chicago was followed by tours of the Keith and Proctor circuits and engagements at all the principal houses in the East. He is now filling a long series of return engagements that will keep him continuously busy the entire season.

Mr. Winton displays great cleverness, not only in the patter he uses, but also in the manipulation of his dummies. One of them, which he has named "McIntyre," is his chief aid in entertaining his audiences. "McIntyre" is constructed so that he can smoke a pipe, take off his hat, use a handkerchief and do lots of amusing tricks that cause the spectators to indulge in boisterous mirth.

The press notices received by Mr. Winton, especially in New York, Boston and Philadelphia, are very flattering, and his act has met with the emphatic approval of the public and managers everywhere he has been. He has thirty different figures, and can change his programme as frequently as even the most exacting manager could desire. In a short time he intends to put on a novelty that will prove a genuine surprise.

HARRIED ON HER DEATH-BED.

Jennie Williamson, known on the stage as Ruby Jerome, a member of the Dewey Theatre Extravaganza company, was married on her death-bed on Dec. 3, in a hospital at Cincinnati, O., to John Burke, of the Burke Brothers, with The Ramblers company. Miss Williamson was taken ill with peritonitis, and when it became necessary to perform an operation Burke came back from Indianapolis, and the ceremony was performed by Rev. Hugo Eisenlohr. Mr. Burke was obliged to rejoin the company at once, and



J. W. WINTON.

Baker sang in seven dialects and was enthusiastically received. The Four Chinas made their first appearance in America and scored heavily in an acrobatic act that had several new features. A boy, billed as "Page," assisted them and made an individual hit. The Horse Shoe Trio (Frank Murphy, Frances Lamarche and Richard J. Riley) appeared in a skit called His Colors Saved Him, that made a fair hit. The bill also included the biograph, Harry Burgoyne, Ishmael (second week), and the stereopticon. Business was very large.

PROCTOR'S TWENTY-THIRD STREET.—McIntyre and Heath made a big laughing hit in The Man from Montana. Lottie Gibson made her reappearance as a single star and won the favor that has always been accorded her. She sang "My Little Jungle Queen," "Tobee," "How About You, Mr. Leeman," with new topical verses, and a new ballad by Max S. Witt and R. F. Boden, called "When the Birds Go North Again." This song has a pretty story and very catchy music and is bound to add to the fame and fortune of its authors. Miss Gibson was in excellent form and deserved the hearty cheers she received. Harrigan, the tramp juggler, was as delicious as usual and won laughs by the score. His encore went even better than his regular act, proving that he is a genuine comedian as well as a clever juggler. The three Yocarys tumbled into favor with their acrobatic work. John Wilson and Bertha Waring worked hard and made a hit. Wilson uses an encore, involving a bouquet, which has been done here by Nat M. Willis. The White Rats are kindly advised to label this specialty with the name of its originator, Charles Flick, did some marvelous work with barrels. He is a new comer from Australia and received a warm welcome. Others who pleased were the Musical Kleists, Sheridan and Flanagan, Anderson Sisters, Gallardo, Florine and Billy Link. The kalatechnoscope and views of travel were retained.

PROCTOR'S FIFTH AVENUE.—The Russell Brothers presented their new act, A Romance of New

a couple of new parodies that made big hits, and his entire act went with a rush. Stinson and Merton won laughs with their nonsense. Stine and Evans repeated a former hit in their new skit, Wanted, A Divorce. The children were pleased with Fox and his dog "Fosie." West and Williams, Leonard and Fulton, and Larry and Annie Connors presented diverting sketches. The Althea Twins, Fred Bowman, Simons Brothers, Connors and Beatty, Logan Williams, and the vitagraph were also in the bill.

PROCTOR'S 125TH STREET.—Eleanor Falk and her eight Jersey Lilies were given an enthusiastic greeting. Le Roy Clayton replaced Louis Simon and company with such success that they were engaged for a second week. Mark Sullivan's monologue was, as usual, a big hit, and La Petite Elsie's clever imitations were well received. Others on the bill were the Gray-Stephens dogs in Nell's Friend, the Knight Brothers, Frank and Don, the Sankey Brothers, Len Wells, Leon and Adeline, the kalatechnoscope and the travel views.

KOSTER AND BAILE'S.—The feature of the bill was the aerial specialty of the famous Foster Family of acrobats. Their graceful flights were watched with intense interest and liberal applause followed their startling finish. Pauline Hall continued her success and won encores enough to satisfy the most exacting prima donna. Two items of passing interest were the reappearance of Jennie Joyce and the debut of Guskie McKee. Miss Joyce sang a few songs and gave proof of the fact that her long retirement has robbed her of the buoyancy that was her chief characteristic in the old days. Miss McKee sang, assisted by several chorus girls, and satisfied the curiosity of those who wanted to see what she looked like. James Thornton and his wife, Bonnie, appeared in monologues with their customary success. Genaro and Bailey introduced some new songs and new steps in their cake-walk, which retains its popularity. The grotesqueries of Ward and Curran, but work by the Van Aukens,

VAUDEVILLE

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BEATRICE MORELAND

Will appear at TONY PASTOR'S THEATRE all this week in her latest comedy success, entitled

"POPPY."

First time in New York.

CORINNE

Permanent address, 126 W. 84th Street, New York City.

DAN AND DOLLY MANN

Assisted by BONNIE MAELLE, the inimitable child artist.

Presenting the only real rural act in Vaudeville with Special Scenery.

Showing a New Hampshire village by day and night. Beautiful moonlight effects on Mt. Washington. Introducing two of the quaintest characters on the stage, "Uncle Hank and Mandy," in a simple little story of country life, entitled Mandy Hawkins. Singing, Dancing, Humor and Pathos! A beautiful act.

Address all Agents, or DANNY MANN, 224 E. 21st St., N. Y. City. (or White Rats of America.)

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MR. and MRS. JIMMIE BARRY

Burke and Chase Vaudeville Co.

AS PER ROUTE.

MR. and MRS. ARTHUR SIDMAN "YORK STATE FOLKS."

"Course I may be sort o' biased, But I allus have contended, That the middle part o' York State 'S where the Lord at first intended Plantin' Eden."

—Charles Newton Hood.

SPRING OF 1901 BIG PRODUCTION.

A MONTH AT KEITH'S, BOSTON,

From Nov. 3 to Dec. 2, 1900.

MR. J. K. MURRAY AND MISS CLARA LANE

In condensed version of Grand Opera.

IL TROVATORE, HEART AND HAND, CAVALLERIA RUSTICANA and I PAGLIACCI.

This season in Vaudeville. A few open weeks. Managers write.

EDWARD F. MILHOLLAND, Manager.

For address, Mirror.

HARRY WALTERS

FEATURED WITH TERRY McGOVERN IN THE BOWERY AFTER DARK.

The Chicago American says: "Mr. Walters' picture of the familiar Bowery Hebrew is artistic and one of the few that does not offend and become tiresome."

Next week Academy, Chicago.

THE TABLE FINISHER MR. and MRS. JOE KEATON THE MAN WITH THE TABLE

A grotesque, satirical, comedy sketch introducing busy eccentricities. The funniest exhibition of table and chair comedy in Vaudeville. Assisted by our little son, Buster. "The Smallest Comedian" would consider offers from real managers for season 1901. Great laughing success at COLUMBIA THEATRE, CINCINNATI, last week. This week, Olympic Theatre, Chicago; Haymarket, following.

Mr. Fred Hoff: Your Table song is great, also The Essence, composed by Mr. Bert Green of J. S. Stern's Music Co., is the finest ever.

CLARICE YANCE

This week.

GRAND OPERA HOUSE.

The Southern Singer.

Syracuse, N. Y.



NEWELL and NIBLO

The musical specialties by Newell and Niblo are very clever — Toledo Times. Newell and Niblo were enthusiastically received. — Toledo Times. The musical specialties of Newell and Niblo were excellent, and the clever team were heartily applauded. — Toledo Times.

LONDON "MUSIC HALL"

The Great English Vaudeville Paper Works. 401 STRAND, W. C.

Mr. and Mrs. Edward ESMONDE IN VAUDEVILLE

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"The only American Mimic."

So say the leading critics.

JAS. P. DOLAN AND IDA LENHARR

Presenting in Vaudeville a Repertoire of Sketches.

A High-Toned Burglar, The New Comer and A Strange Adventure.

Breaking Records on the Orpheum Circuit.

WINTON and MCGINTY

Every inch of standing room was taken up. In fact, in J. W. Winton, the Ventriloquist, the management presents one of the most attractive entertainments which has ever appeared at this theatre. His vocal antics are as mysterious as they are amusing, he is a whole show in himself, etc. — Nashville American, Nov. 30. Grand Theatre, Nashville. Specially Engaged.

ANNA BOYD IN VAUDEVILLE

Address Mirror.

MR. and MRS. HARRY THORNE

Formerly WILLETT and THORNE.

THE SAME OLD STORY EVERYWHERE.

NOVELTY THEATRE, Brooklyn, N. Y. — Mr. and Mrs. Harry Thorne and company unfolded the humors of An Up-Town Flat, and as usually happens, had the audience laughing heartily. The old offering appears to be as strong as ever and gives great satisfaction. — Chicago, Morning Telegraph, Nov. 30, 1900.

This week — TONY PASTOR'S THEATRE.

JOS. HART AND CARRIE DE MAR

Keith's, Boston, Dec. 3-15.

ARTIE HALL THE ORIGINAL Georgia Coon Shouter. FRED NIBLO'S

ANSWERS TO CORRESPONDENTS:

AMATEUR — No, a box of burnt cork and a stick of red grease paint does not make a comedian. You must have *brains*. As Brock is dead — try a meat market.

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The Leading Hebrew Parodist.

ALWAYS singing something new.

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Only three open weeks between now and May, 1901.

ALL AGENTS

Permanent address, Tremont, N. Y. City.

CHAS. J. STINE AND OLIVE EVANS

Presenting WANTED, A DIVORCE.

Captaine, Alcide—Shen's Buffalo, 10-15.
 Carmen Sisters, H. and R., Brooklyn, 10-15.
 Carmencelli K. and B., N. Y., 10-15.
 Caron and Herbert—Keith's, Boston, 10-15.
 Carroll, Johnnie—Chicago O. H., 10-15.

CORRESPONDENCE

(Continued from page 7.)

char, Gladys Haskely, Mattie Chokers, Trolley and Tony, Agnes, Haskely and co., Mrs. Mark Murphy, the Petchings, and the Lardies were on the bill Mark Murphy made the hit. The Lardies, local tight wire acrobats, were allowed to appear by the courtesy of Mr. Burke and secured heavily. Band concert 4 proved to be a success. The Thursday Morning Club, director of Maurice Clemens, sang sweetly. Thomas E. Shea 5-8 in The Voice of Nature, The Slave of Sin, The Man-of-War's Man, and Dr. Jekyll and Mr. Hyde played 8, R. O.

HALESTON.—GRAND OPERA HOUSE (Henry Walzer, manager): Elias Day gave an interesting entertainment Nov. 30 to a good house. Under the Ed Bohe L. White Comedy Co. performed. The first two acts with in Atlantic City to packed house. Two old Cronies 4 and Locom Friends 5 drew fairly well. Backway Concert 6, Sips's Dog and Pony Show 7, 8, Vandeville 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

WALKER-SHAW.—THE NEBRITT (M. H. Burgher, manager): Matthews and Elder in The Night of the Fourth November, Robert Zerk and performance. Mildred Holland in The Power Behind the Throne 20 to capacity; audiences pleased. West's Minstrels 30; large audience; excellent performance. Way Down East 35; good co.; large business. Joseph Murphy in The Kerry Girl 5; fair business; audience pleased. 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